

T H E  
Vocal and Instrumental  
**MUSICK**  
O F T H E  
PROPHETESS,  
O R T H E  
HISTORY  
O F  
DIOCLESIAN.

COMPOSED

By *Henry Purcell*, Organist of Their MAJESTIES  
Chappel, and of *St. Peters Westminster*.



L O N D O N,

Printed by *J. Heptinstall*, for the Author, and are to be  
Sold by *John Carr*, at his Shop at the *Middle-  
Temple Gate* near *Temple-Barr*. MDCXCI.

*Purcell* *Music*  
*22*



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L O W D O M

Sample Green near Temple - 11.2.34  
by John Carr at his Shop at the  
by J. Hepburn for the Author and to be

To His GRACE  
CHARLES  
Duke of Somerset,

Earl of HARTFORD,

Viscount Beauchamp of HATCH,

Baron Seymour of TROWBRIDGE,

Chancellor of the University of CAMBRIDGE,

Lord High Steward of CHICHESTER,

And Knight of the most Noble Order of the GARTER.



YOUR Grace has been pleas'd so particularly to favour the Composition of the Musick in Dioclesian, that from thence I have been encourg'd to this presumption of Dedicating not only It, but also the unworthy Author of it to Your Protection. All Arts and Sciences have receiv'd their first encouragement from Great Persons, and owe their Propagation and Success to Their esteem: like some sort of Fruit-trees, which being of a tender Constitution, and delicate in their Nature, require the shadow of the Cedar to shield their Infancy from Blites and Storms.

Musick and Poetry have ever been acknowledg'd Sisters, which walking hand in hand, support each other; As Poetry is the harmony of Words, so Musick is that of Notes: and as Poetry is a Rise above Prose and Oratory, so is Musick the exaltation of Poetry. Both of them may excel apart, but sure they are most excellent when they are joyn'd, because nothing is then wanting to either of their Perfections: for thus they appear like Wit and Beauty in the same Person. Poetry and Painting have arriv'd to their perfection in our own Country: Musick is yet but in its Nonage, a forward Child,

## The Epistle Dedicatory.

*which gives hope of what it may be hereafter in England, when the Masters of it shall find more Encouragement. 'Tis now learning Italian, which is its best Master, and studying a little of the French Air, to give it somewhat more of Gayety and Fashion. Thus being farther from the Sun, we are of later Growth than our Neighbour Countries, and must be content to shake off our Barbarity by degrees. The present Age seems already dispos'd to be refin'd, and to distinguish betwixt wild Fancy, and a just, numerous Composition. So far the Genius of Your Grace has already prevail'd on Us: Many of the Nobility and Gentry have follow'd Your Illustrious Example in the Patronage of Musick. Nay even our Poets begin to grow asham'd of their harsh and broken Numbers, and promise to file our uncouth Language into smother Words.*

*Once more, therefore, I presume to offer My Self and this Composition with all humility to Your Grace's Protection, at least till I can redeem so mean a Present by One which may better deserve Your Acceptation. Be pleas'd to pardon my Ambition, which had no other means to obtain the Honour of being made known to You, but only this. The Town, which has been so indulgent to my first Endeavours in this kind, has encourag'd me to proceed in the same Attempt; and Your Favour to this Trifle will be a good Omen not only to the Success of the Next, but also to all the future Performances of*

Your Grace's most Obedient

and most Obliged Servant,

HENRY PURCELL





Handwritten musical score for four staves, organized into two systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals (flats), and dynamic markings (e.g., *f* for forte). The staves are numbered 1 and 2 on the left side of each system.

The first system consists of four staves. The first two staves are marked with a '1' and a '2' respectively. The third and fourth staves are marked with a '3i' and a '9i' respectively. The notation includes various musical symbols such as notes, rests, accidentals (flats), and dynamic markings (e.g., *f* for forte).

The second system also consists of four staves. The first two staves are marked with a '1' and a '2' respectively. The third and fourth staves are marked with a '3i' and a '9i' respectively. The notation includes various musical symbols such as notes, rests, accidentals (flats), and dynamic markings (e.g., *f* for forte).

Second Mufick.

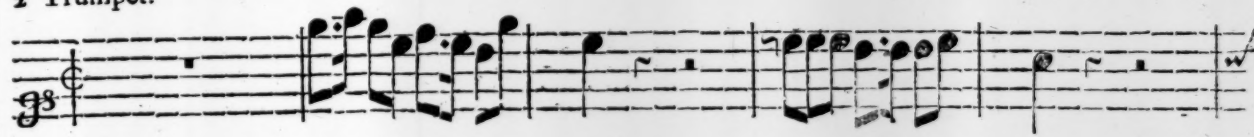
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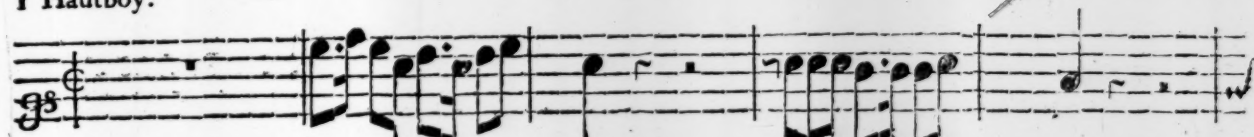
1 Trumpet.



2 Trumpet.



1 Hautboy.



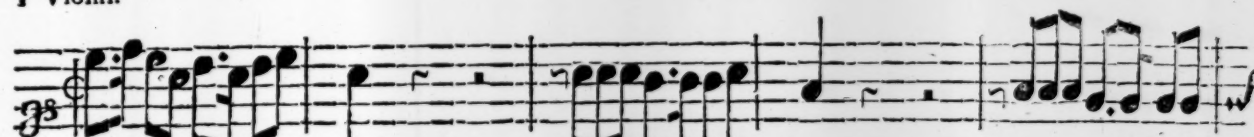
2 Hautboy.



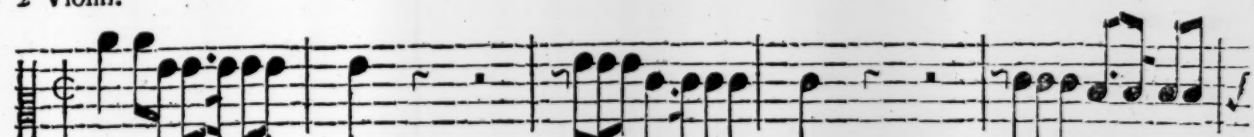
Tener Hautboy.



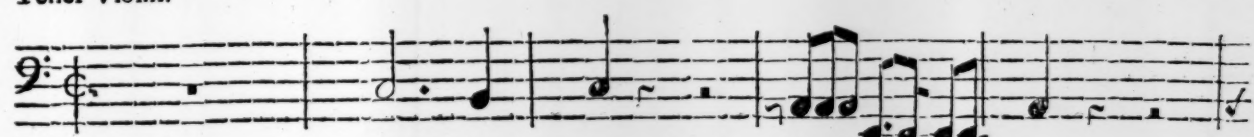
1 Violin.



2 Violin.



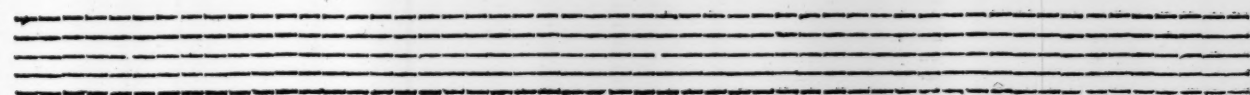
Tener Violin.



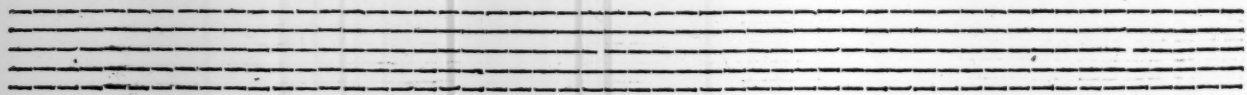
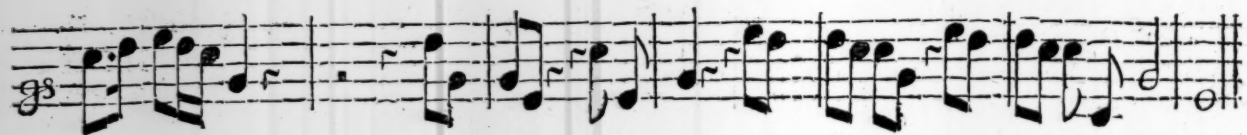
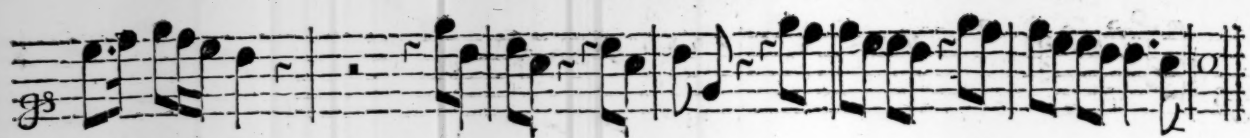
Bassoon.



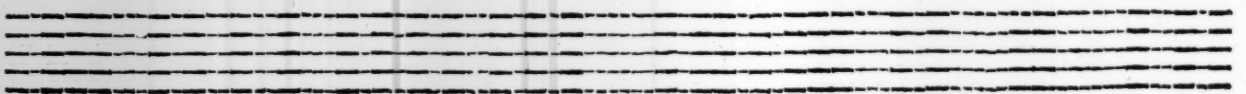
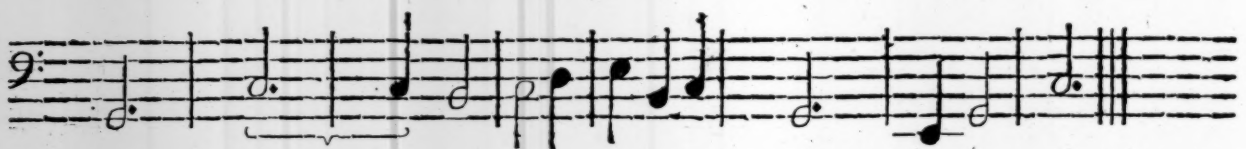
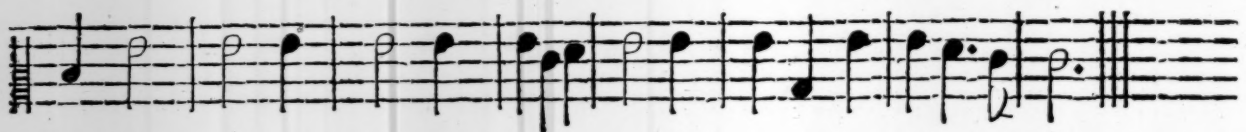
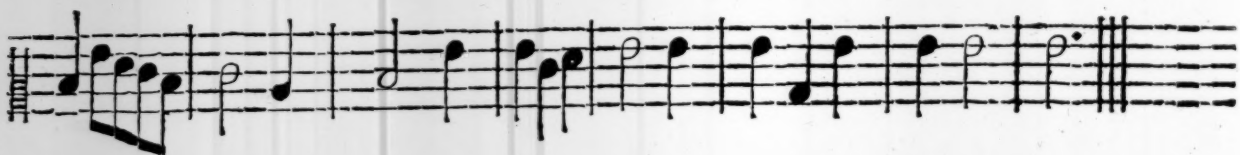
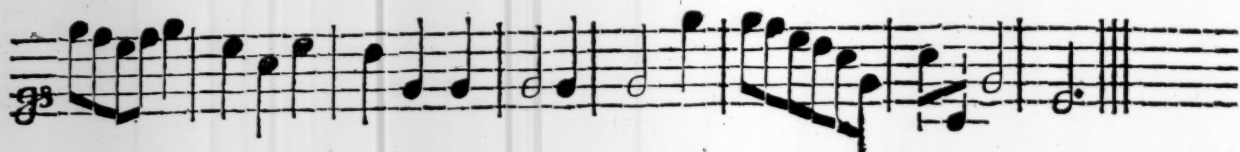
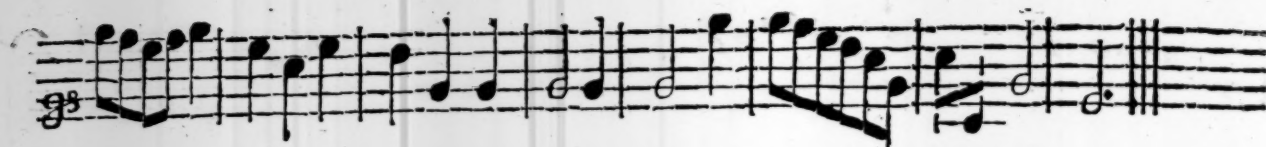
Base Violin.





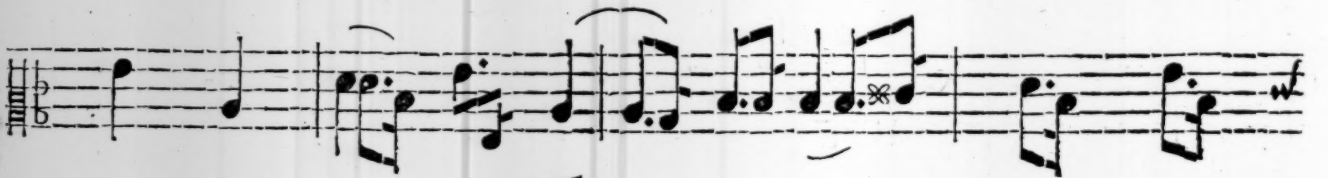
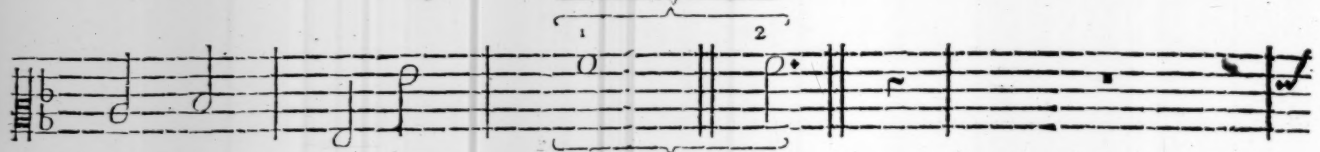
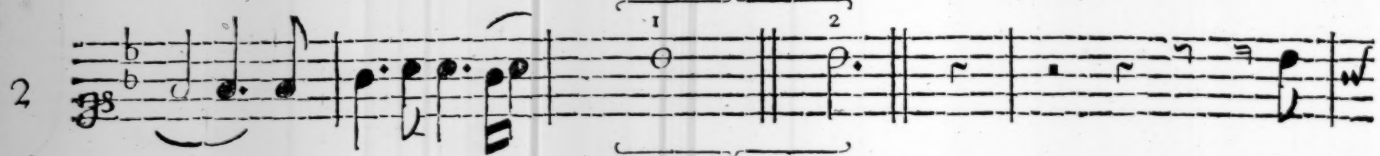


Handwritten musical score on ten staves. The first nine staves contain musical notation with various clefs (soprano, alto, tenor, bass), a key signature of one sharp (F#), and a 3/4 time signature. The notation includes eighth and sixteenth notes, often beamed together, and rests. The tenth staff is empty. The manuscript shows signs of age, including ink bleed-through and some staining.





Handwritten musical score for two staves, labeled 1 and 2. The score is written in G major (one sharp) and 4/4 time. The first system includes a bracketed measure at the beginning. The notation features various rhythmic values, including eighth and sixteenth notes, and rests. The second system continues the melodic and harmonic development. The third system shows a change in the lower staff's rhythm. The fourth system features a more complex rhythmic pattern in the upper staff. The fifth system includes a measure with a double bar line and a repeat sign. The sixth system shows a continuation of the melodic line in the upper staff. The seventh system features a more complex rhythmic pattern in the upper staff. The eighth system includes a measure with a double bar line and a repeat sign. The ninth system shows a continuation of the melodic line in the upper staff. The tenth system features a more complex rhythmic pattern in the upper staff. The eleventh system includes a measure with a double bar line and a repeat sign. The twelfth system shows a continuation of the melodic line in the upper staff. The thirteenth system features a more complex rhythmic pattern in the upper staff. The fourteenth system includes a measure with a double bar line and a repeat sign. The fifteenth system shows a continuation of the melodic line in the upper staff. The sixteenth system features a more complex rhythmic pattern in the upper staff. The seventeenth system includes a measure with a double bar line and a repeat sign. The eighteenth system shows a continuation of the melodic line in the upper staff. The nineteenth system features a more complex rhythmic pattern in the upper staff. The twentieth system includes a measure with a double bar line and a repeat sign. The twenty-first system shows a continuation of the melodic line in the upper staff. The twenty-second system features a more complex rhythmic pattern in the upper staff. The twenty-third system includes a measure with a double bar line and a repeat sign. The twenty-fourth system shows a continuation of the melodic line in the upper staff. The twenty-fifth system features a more complex rhythmic pattern in the upper staff. The twenty-sixth system includes a measure with a double bar line and a repeat sign. The twenty-seventh system shows a continuation of the melodic line in the upper staff. The twenty-eighth system features a more complex rhythmic pattern in the upper staff. The twenty-ninth system includes a measure with a double bar line and a repeat sign. The thirtieth system shows a continuation of the melodic line in the upper staff. The thirty-first system features a more complex rhythmic pattern in the upper staff. The thirty-second system includes a measure with a double bar line and a repeat sign. The thirty-third system shows a continuation of the melodic line in the upper staff. The thirty-fourth system features a more complex rhythmic pattern in the upper staff. The thirty-fifth system includes a measure with a double bar line and a repeat sign. The thirty-sixth system shows a continuation of the melodic line in the upper staff. The thirty-seventh system features a more complex rhythmic pattern in the upper staff. The thirty-eighth system includes a measure with a double bar line and a repeat sign. The thirty-ninth system shows a continuation of the melodic line in the upper staff. The fortieth system features a more complex rhythmic pattern in the upper staff. The forty-first system includes a measure with a double bar line and a repeat sign. The forty-second system shows a continuation of the melodic line in the upper staff. The forty-third system features a more complex rhythmic pattern in the upper staff. The forty-fourth system includes a measure with a double bar line and a repeat sign. The forty-fifth system shows a continuation of the melodic line in the upper staff. The forty-sixth system features a more complex rhythmic pattern in the upper staff. The forty-seventh system includes a measure with a double bar line and a repeat sign. The forty-eighth system shows a continuation of the melodic line in the upper staff. The forty-ninth system features a more complex rhythmic pattern in the upper staff. The fiftieth system includes a measure with a double bar line and a repeat sign. The fifty-first system shows a continuation of the melodic line in the upper staff. The fifty-second system features a more complex rhythmic pattern in the upper staff. The fifty-third system includes a measure with a double bar line and a repeat sign. The fifty-fourth system shows a continuation of the melodic line in the upper staff. The fifty-fifth system features a more complex rhythmic pattern in the upper staff. The fifty-sixth system includes a measure with a double bar line and a repeat sign. The fifty-seventh system shows a continuation of the melodic line in the upper staff. The fifty-eighth system features a more complex rhythmic pattern in the upper staff. The fifty-ninth system includes a measure with a double bar line and a repeat sign. The sixtieth system shows a continuation of the melodic line in the upper staff. The sixty-first system features a more complex rhythmic pattern in the upper staff. The sixty-second system includes a measure with a double bar line and a repeat sign. The sixty-third system shows a continuation of the melodic line in the upper staff. The sixty-fourth system features a more complex rhythmic pattern in the upper staff. The sixty-fifth system includes a measure with a double bar line and a repeat sign. The sixty-sixth system shows a continuation of the melodic line in the upper staff. The sixty-seventh system features a more complex rhythmic pattern in the upper staff. The sixty-eighth system includes a measure with a double bar line and a repeat sign. The sixty-ninth system shows a continuation of the melodic line in the upper staff. The seventieth system features a more complex rhythmic pattern in the upper staff. The seventy-first system includes a measure with a double bar line and a repeat sign. The seventy-second system shows a continuation of the melodic line in the upper staff. The seventy-third system features a more complex rhythmic pattern in the upper staff. The seventy-fourth system includes a measure with a double bar line and a repeat sign. The seventy-fifth system shows a continuation of the melodic line in the upper staff. The seventy-sixth system features a more complex rhythmic pattern in the upper staff. The seventy-seventh system includes a measure with a double bar line and a repeat sign. The seventy-eighth system shows a continuation of the melodic line in the upper staff. The seventy-ninth system features a more complex rhythmic pattern in the upper staff. The eightieth system includes a measure with a double bar line and a repeat sign. The eighty-first system shows a continuation of the melodic line in the upper staff. The eighty-second system features a more complex rhythmic pattern in the upper staff. The eighty-third system includes a measure with a double bar line and a repeat sign. The eighty-fourth system shows a continuation of the melodic line in the upper staff. The eighty-fifth system features a more complex rhythmic pattern in the upper staff. The eighty-sixth system includes a measure with a double bar line and a repeat sign. The eighty-seventh system shows a continuation of the melodic line in the upper staff. The eighty-eighth system features a more complex rhythmic pattern in the upper staff. The eighty-ninth system includes a measure with a double bar line and a repeat sign. The ninetieth system shows a continuation of the melodic line in the upper staff. The ninety-first system features a more complex rhythmic pattern in the upper staff. The ninety-second system includes a measure with a double bar line and a repeat sign. The ninety-third system shows a continuation of the melodic line in the upper staff. The ninety-fourth system features a more complex rhythmic pattern in the upper staff. The ninety-fifth system includes a measure with a double bar line and a repeat sign. The ninety-sixth system shows a continuation of the melodic line in the upper staff. The ninety-seventh system features a more complex rhythmic pattern in the upper staff. The ninety-eighth system includes a measure with a double bar line and a repeat sign. The ninety-ninth system shows a continuation of the melodic line in the upper staff. The hundredth system features a more complex rhythmic pattern in the upper staff.



1 

2 





1 

2 





1 

2 







1

2

1

2

Slow.

1

2

Slow.

1

2

1

2

1

2

:S:

The First Song in the Second Act, just after *Diocles* has kill'd *Aper*.

1

Prelude.

2

1

2

Play soft.

1

Play soft.

2

Play soft.

Gr—eat — Di—o—cles, — great — Di—o—cles, the—Boar has—



A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first two staves are numbered '1' and '2' on the left. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody. The third staff begins with a new key signature of two flats (B-flat and E-flat) and a common time signature. The fourth staff continues the melody. The score is written in ink on aged, slightly yellowed paper. There are some corrections and erasures visible in the handwriting. The title 'The Rose Tree' is written at the top center of the page.

Kill'd which did in—fest—the Land; What heart is not with Rap—ture—fill'd ? —

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first staff is a bass line in G major (one sharp) and 3/4 time. The second staff is a treble line, also in G major and 3/4 time, with a '1' written to its left. The third staff is a treble line in G major and 3/4 time, with a '2' written to its left. The fourth staff is a treble line in G major and 3/4 time. The fifth staff is a bass line in G major and 3/4 time. The music is written in a simple, clear hand. The title 'The Rose Tree' is written at the top right of the page.

Who can his -- joys ----- command? down, -- down, -- down, down, the bloody ---.

[illegible]

1. The first step in the process of identifying a problem is to define the problem clearly. This involves identifying the symptoms, the scope of the problem, and the impact it is having on the organization. Once the problem is defined, the next step is to gather information about the problem. This can be done through interviews, surveys, and other research methods. The information gathered should be used to identify the causes of the problem and to develop a plan to address the problem. The final step in the process is to implement the plan and to monitor the results. This involves setting up a system to track the progress of the plan and to make adjustments as needed. The process of identifying a problem is an ongoing one, and it is important to continue to monitor the situation and to make adjustments as needed.

1

2

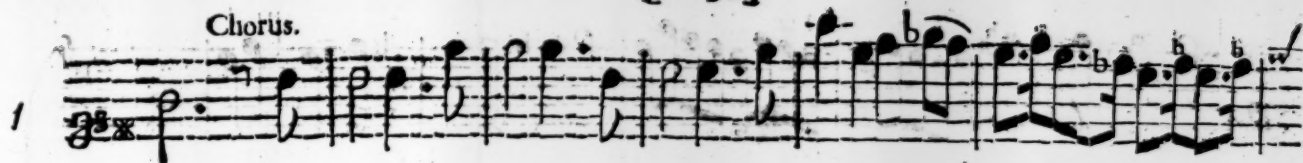
Vil--lain --- falls, down, -- down, down, down the bloody-- Vil--lain falls. -- Hated, Con--

1

2

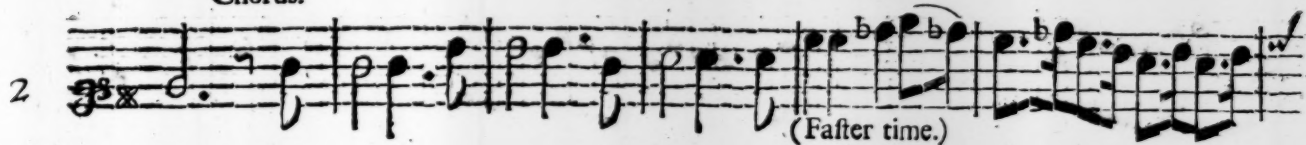
---temn'd of--- all, ---and now ---now ---the Emp'ror's---Spi-rit Calls ---for rites ---of ---

Chorus.



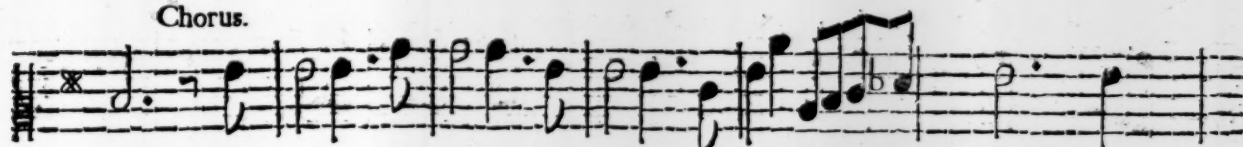
Chorus.

(Faster time.)

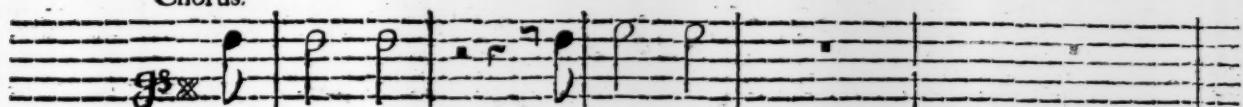


Chorus.

(Faster time.)



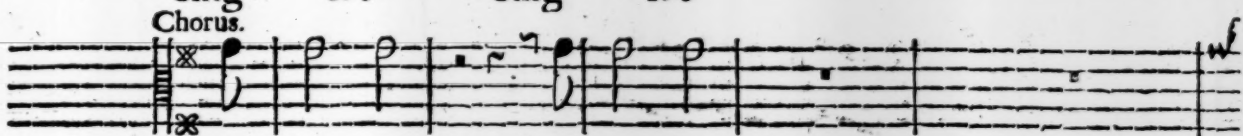
Chorus.

Sing  
Chorus.

I's

Sing

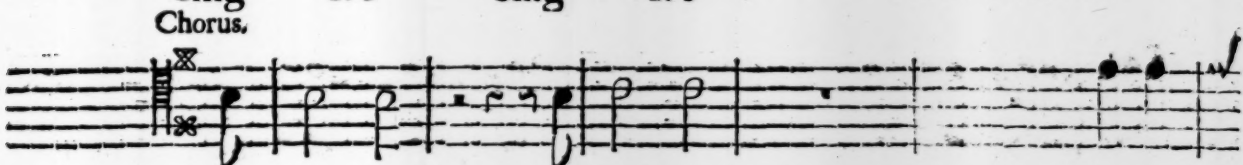
I's

Sing  
Chorus.

I's

Sing

I's

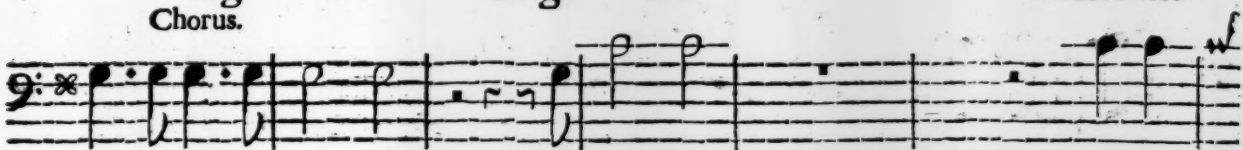
Sing  
Chorus.

I's

Sing

I's

Praise the

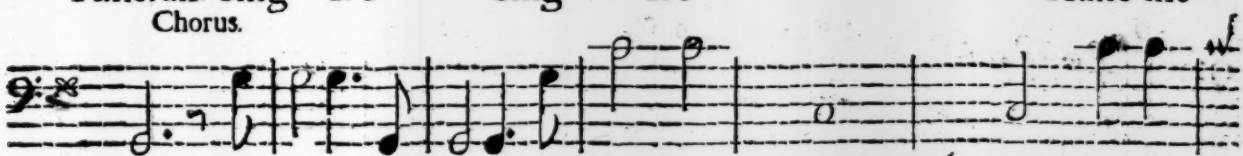
Funerall. Sing  
Chorus.

I's

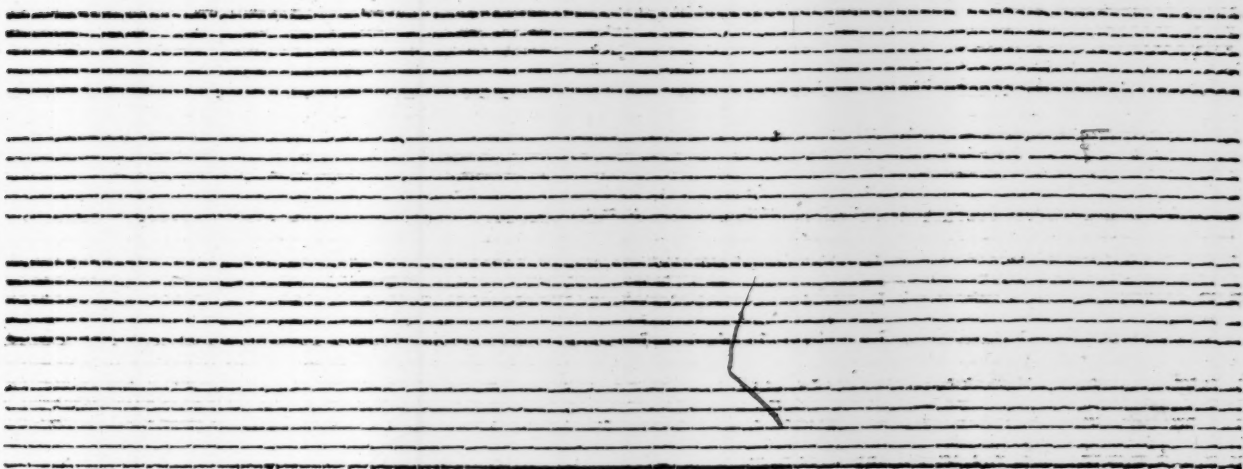
Sing

I's

Praise the



(Faster time.)



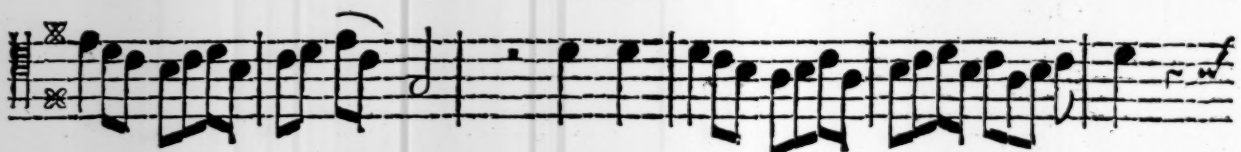




Praise the Thun ——— d'ring Jove, ———



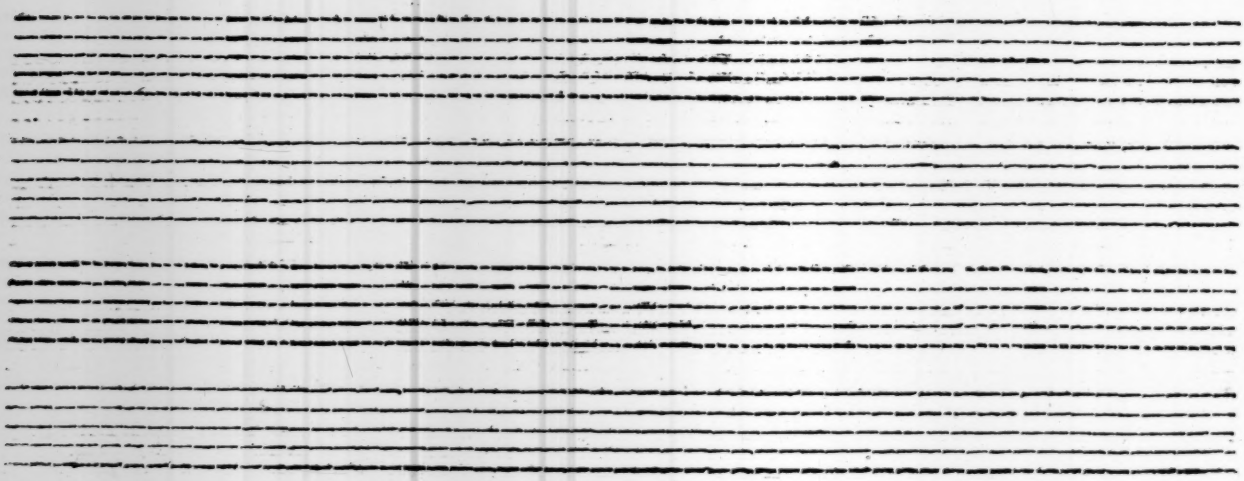
Praise the Thun ——— d'ring Jove, Praise — the Thun ———



Thun ——— d'ring Jove, — Praise the Thun ——— d'ring Jove, ———



Thun ——— d'ring — Jove, ——— Praise the Thun ———



1 

2 





praise the Thun ——— dring Jove



dring Jove, praise the Thun ——— dring Jove,

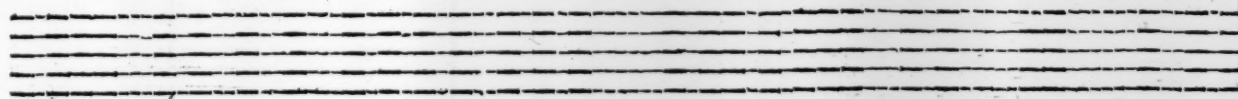


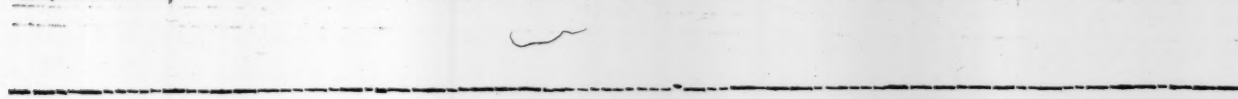
praise the Thundring, Thundring Jove, the Thundring Jove,

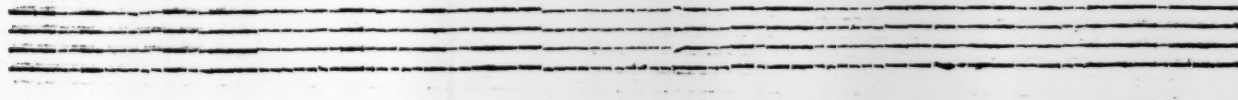


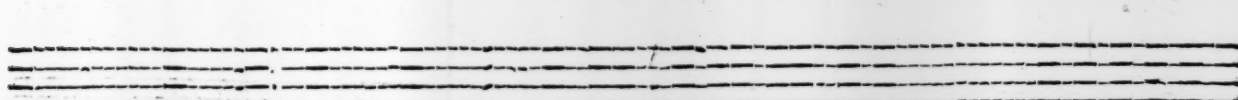
dring, Thundring Jove,




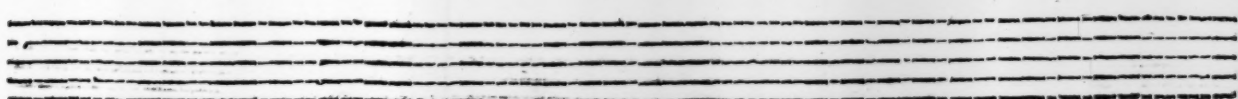


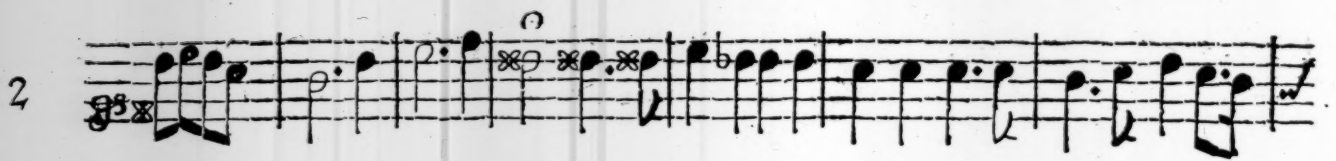




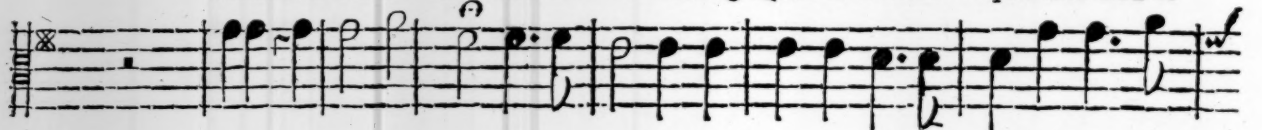








*Pallas and Venus* share since the all charming Queen of Love in - - spires the God of



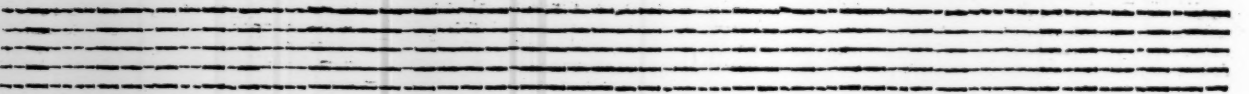
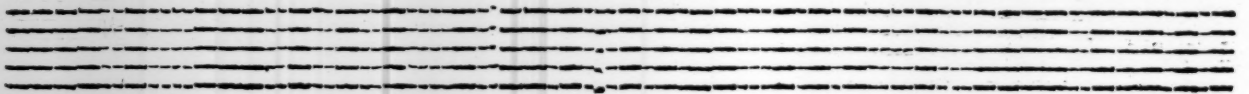
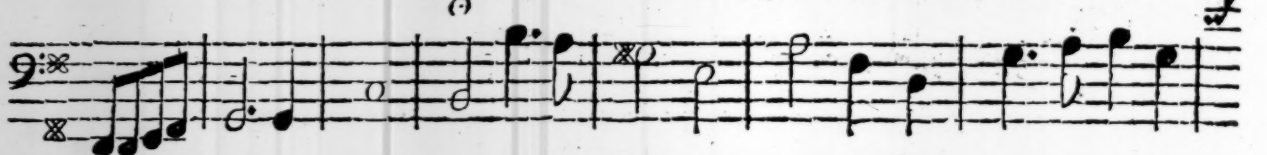
*Pallas and Venus* share since the all charming Queen of Love in - - spires the God of



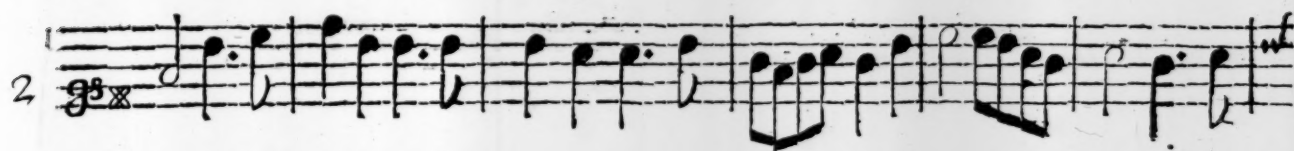
*Pallas and Venus* share since the all charming Queen of Love in - spires the God of



*Pallas and Venus* share since the all charming Queen of Love in - spires the God of

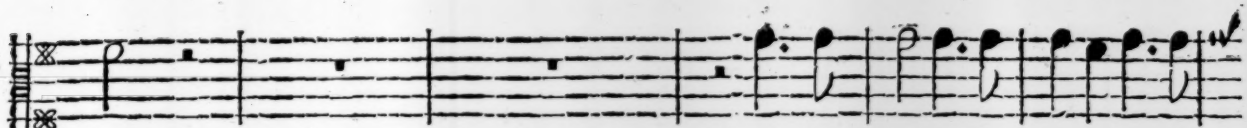






War,

since the all - charming Queen of Love in-



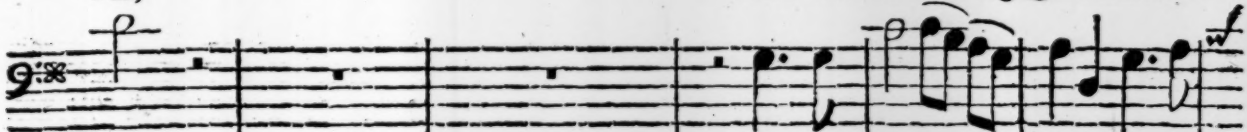
War,

since the all - charming Queen of Love in-



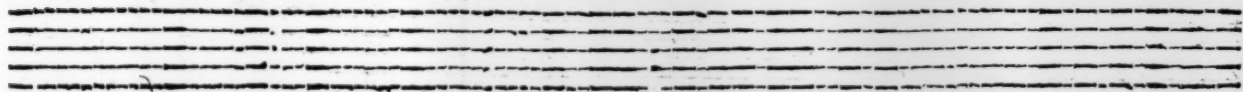
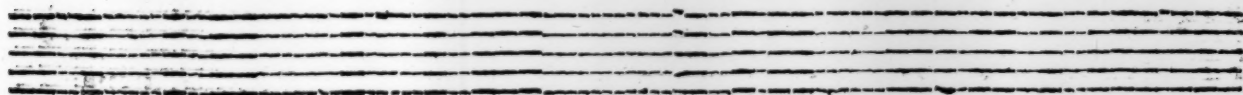
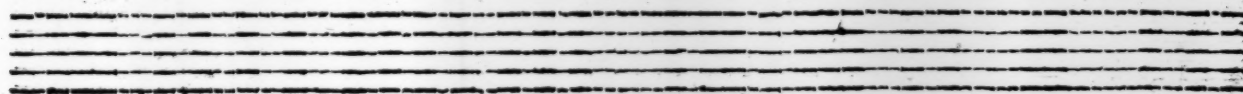
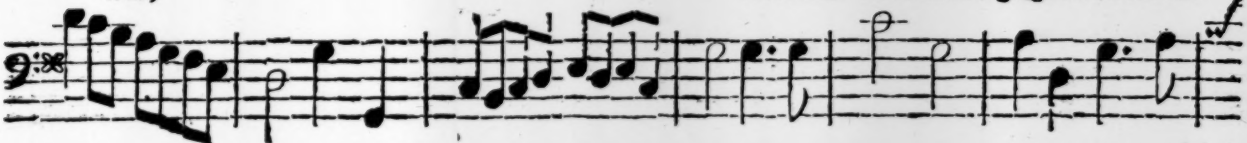
War,

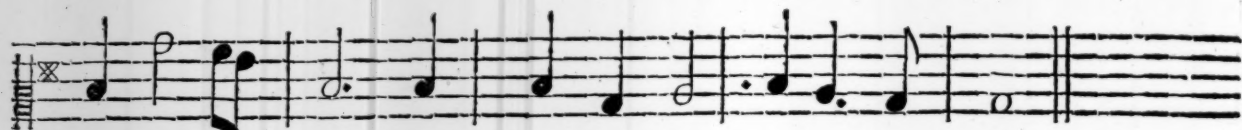
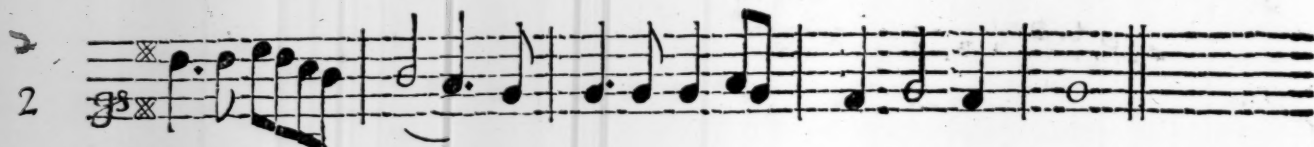
since the all - charming Queen of Love in-



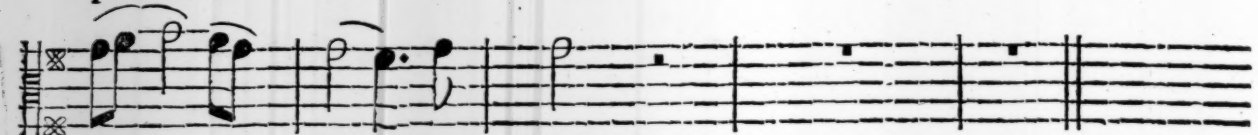
War,

since the all - charming Queen of Love in





spires the God of Warr.



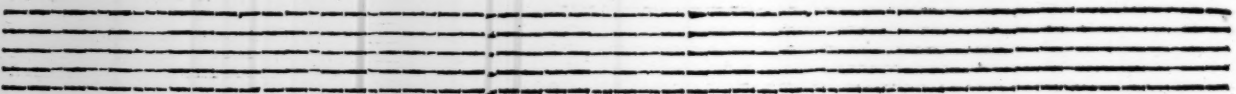
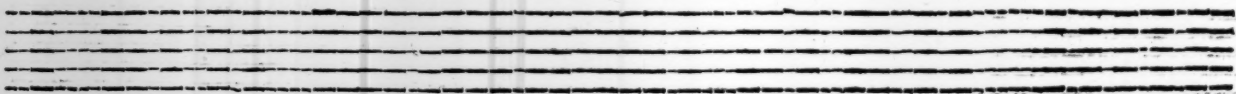
spires the God of VVar.



spires the God of VVar.



spires the God of VVar.



Slow.

1

For 2 Flutes.

2

Vers.

Charon the peace-full Shade — in-vites, —

1

2

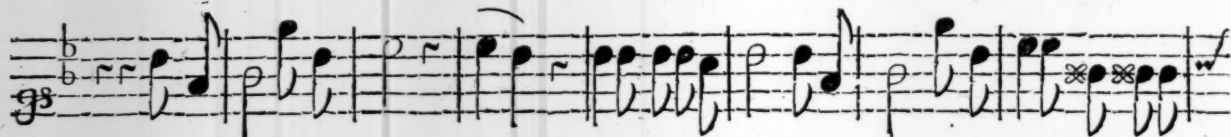
Charon the peace-full Shade, the peace — full — Shade — in-vites, he —

1

2

hastes — to waft him — o're, he — hastes — to waft him o're, —

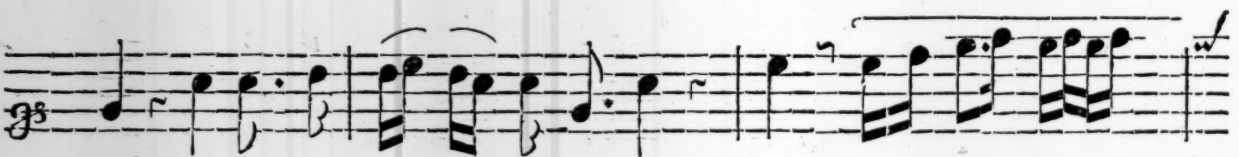
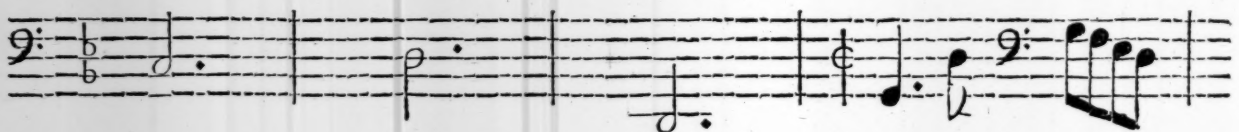




give him all, give him all, — all — all necessary Rites; give him all, give him all ne-ces-sa-ry —



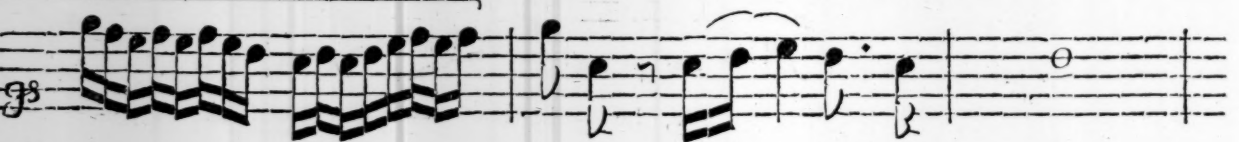
Rites ; — to — land — — — him on the — — — shoare. — — —



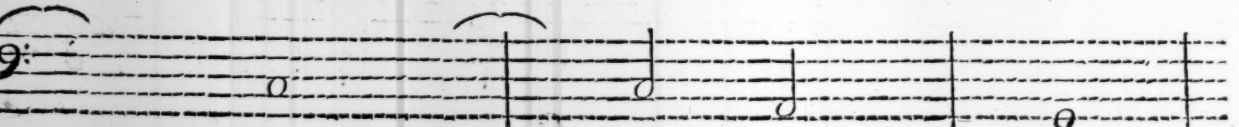
Sound, found all — your In — struments of — War, — Fifes, Trum — — —

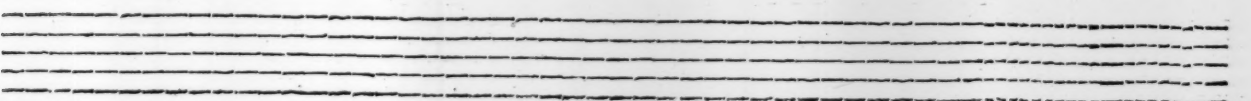
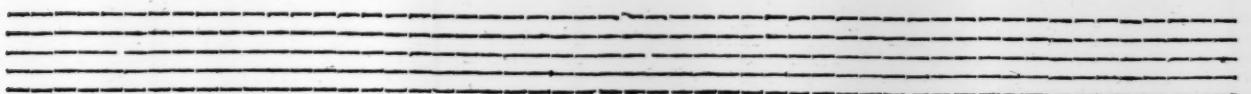
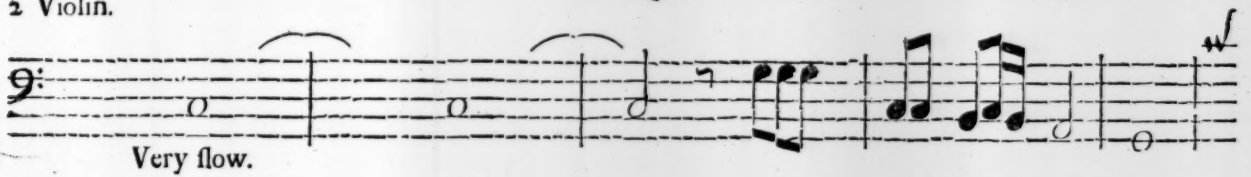


( Symphony for Trumpets and Violins. )



pers — Tim — — — brells — — — play. — — —

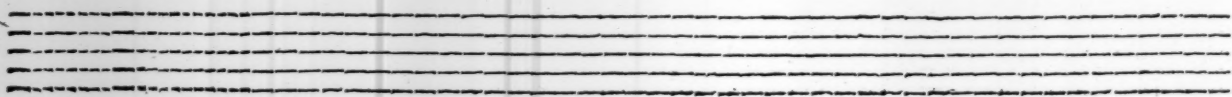




Handwritten musical score for two systems. Each system contains five staves. The first four staves of each system are marked with a '1' and a '2' respectively, indicating two different parts or versions. The notation is in G-clef (soprano, alto, and tenor positions) and includes various rhythmic values and accidentals.



Handwritten musical score for two systems. Each system contains five staves. The first four staves of each system are marked with a '1' and a '2' respectively, indicating two different parts or versions. The notation is in G-clef (soprano, alto, and tenor positions) and includes various rhythmic values and accidentals.





Handwritten musical score, first system. It consists of five staves. The first four staves are numbered 1, 2, 3, and 4 on the left margin. The fifth staff is empty. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score, second system. It consists of five staves. The first four staves are numbered 1, 2, 3, and 4 on the left margin. The fifth staff is empty. The notation includes various musical symbols such as notes, rests, and accidentals.

First system of musical notation, consisting of five staves. The first four staves are marked with a treble clef and a key signature of one flat (B-flat). The fifth staff is marked with a bass clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation, consisting of five empty staves.

Third system of musical notation, consisting of five staves. The first four staves are marked with a treble clef and a key signature of one flat (B-flat). The fifth staff is marked with a bass clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals.

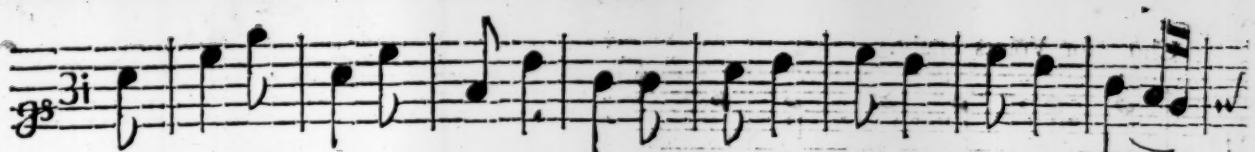
Fourth system of musical notation, consisting of five staves. The first four staves are marked with a treble clef and a key signature of one flat (B-flat). The fifth staff is marked with a bass clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals.

Fifth system of musical notation, consisting of five staves. The first four staves are marked with a treble clef and a key signature of one flat (B-flat). The fifth staff is marked with a bass clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals.

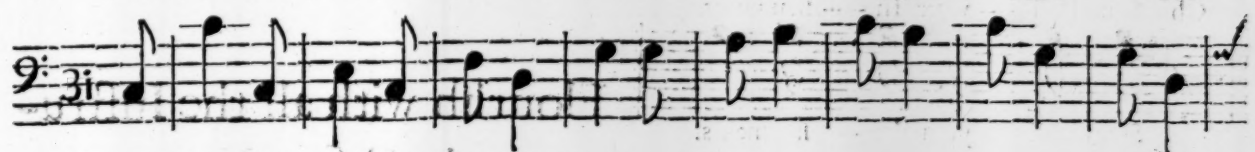
Sixth system of musical notation, consisting of five staves. The first four staves are marked with a treble clef and a key signature of one flat (B-flat). The fifth staff is marked with a bass clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals.

Seventh system of musical notation, consisting of five staves. The first four staves are marked with a treble clef and a key signature of one flat (B-flat). The fifth staff is marked with a bass clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals.

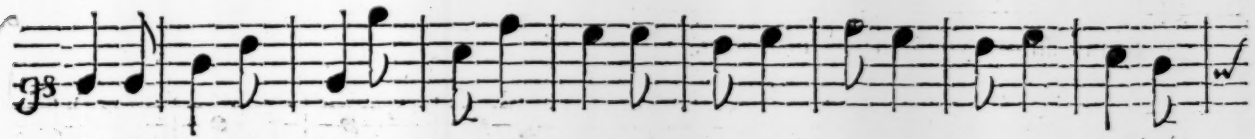
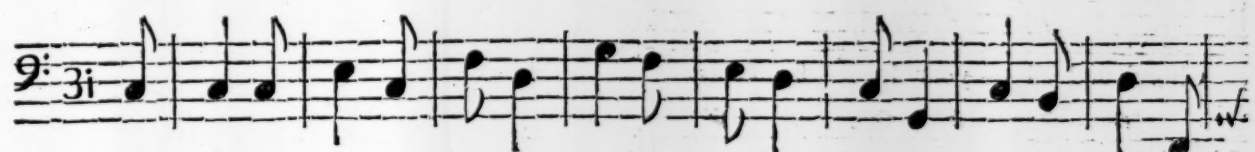
Eighth system of musical notation, consisting of five empty staves.



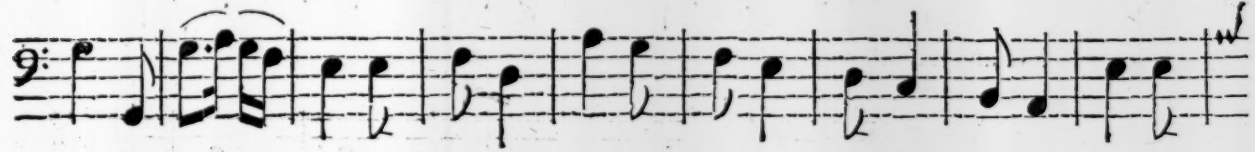
Let— all Man — kind the — Pleasure share, And Bless this — happy, — happy, — happy —



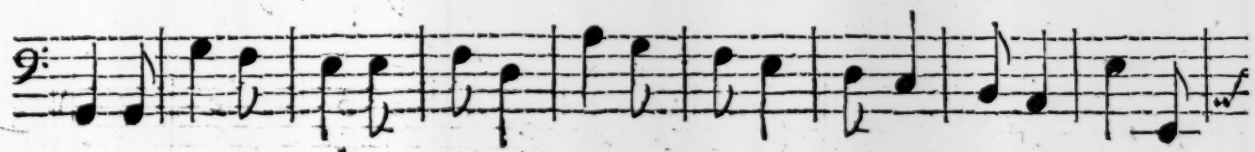
Let — all Man — kind the — Pleasure share, And Bless this — happy, — happy, — happy —



day; Let — all Man — kind the — Pleasure — share, And Bless this — happy, — happy, — happy —



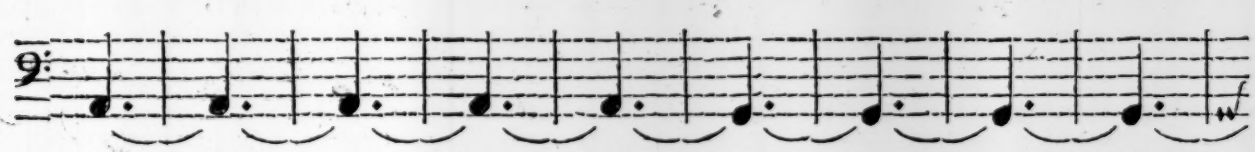
day; Let — all Man — kind the — Pleasure — share, And Bless this — happy, — happy, — happy —



day ; — this — happy, — happy, — happy — day; — — this — happy, — happy, —



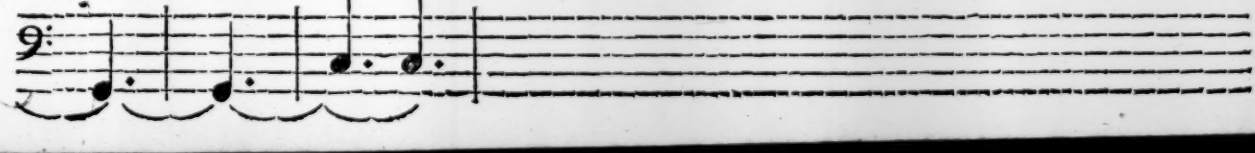
day; this happy, — happy, — happy, — happy — day; this — happy, — happy, — happy, —



happy, — happy — day. —

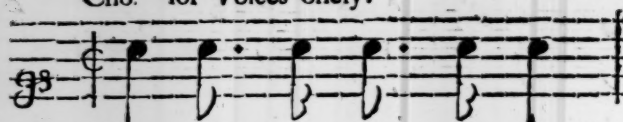


happy, — happy — day. —





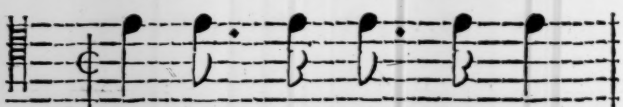
Cho. for Voices onely.



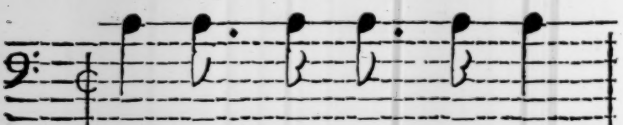
Cho. Sound all — your In — struments.



Sound all — your In — struments.

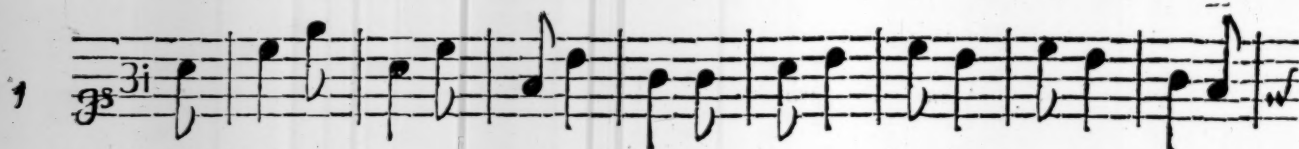


Cho. Sound all — your In — struments.



Sound all — your In — struments.

Flourish with all the Instruments in C faut Key.



Cho. Violins and Hautboys.



Cho.



Let — all Man — kind the — Pleasure — share, And Bless this — happy, — happy, — happy —



Let — all Man — kind the — Pleasure — share, And Bless this — happy, — happy, — happy —

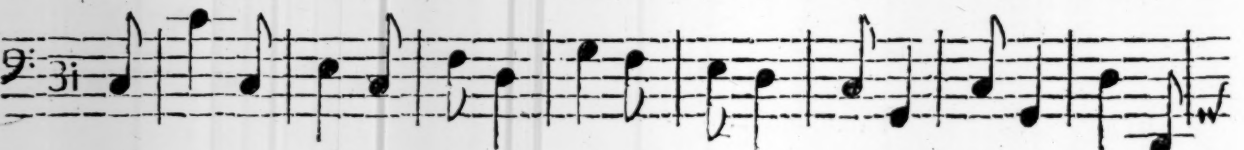


Let — all Man — kind the — Pleasure — share, And Bless this — happy, — happy, — happy —

Cho.



Let — all Man — kind the — Pleasure — share, And Bless this — happy, — happy, — happy —



2 Trumpets.

Soft.

Soft.

Loud.

Soft.

Loud.

Soft.

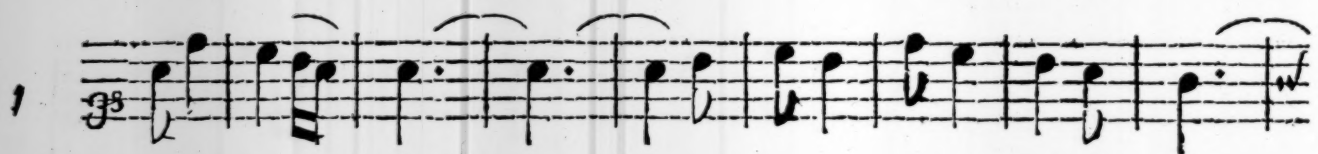
Loud.

day ; ————— Let all Man—kind the

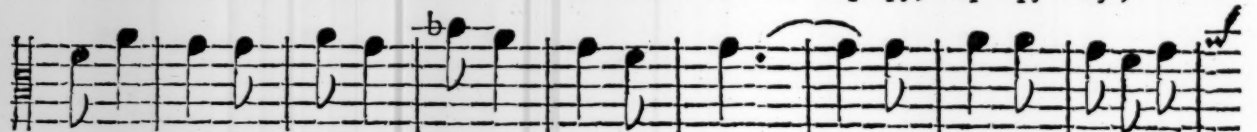
day ; ————— Let all Man—kind the

day ; ————— Let all Man—kind the

day ; ————— Let all Man—kind the



Pleasure Pleasure—share, ——— and Bless this hap—py, hap—py day; ———



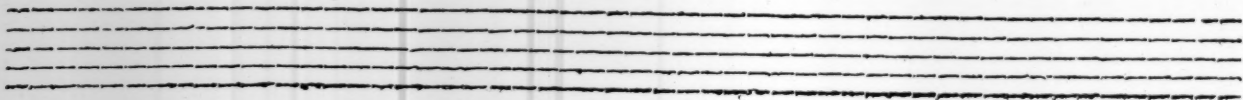
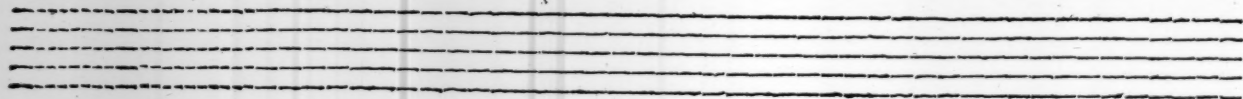
Pleasure share, and Bless this hap—py, — happy — day; ——— and — Bless this happy, this —



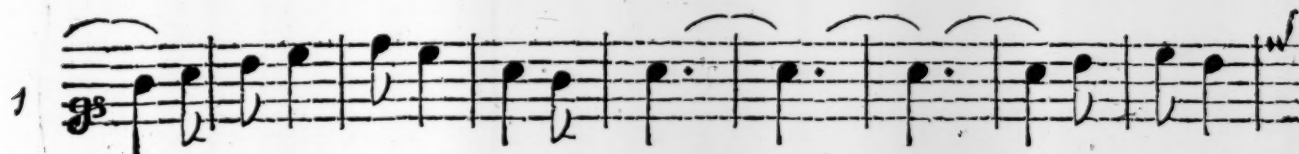
Pleasure share, and Bless this — happy, — happy — day; ——— and — Bless this — happy, —



Pleasure share, ——— and — Bless this hap—py, — hap—py — day; ———







— this — happy, — happy, — happy — day; — — — — — And - Bless this —



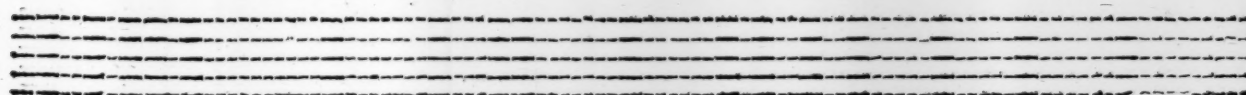
happy, — happy, — happy, — happy — day; this — happy, — happy, — happy — day; —

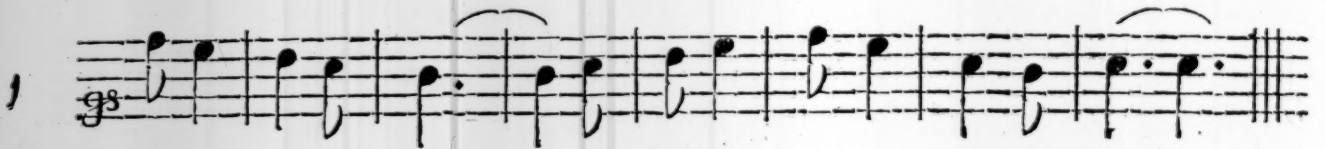


happy, — happy, — happy, — happy — day; this — happy, — happy, — happy — day; —



— this — happy, — hap-py — day; — — — — — — this — happy, —





happy, — happy — day ; ——— this — happy, — hap—py, — hap—py ——— day.



And — Bless this happy, this happy, — happy, — hap—py, — hap—py — day.



And Bless this — happy, — happy, — happy — hap—py — hap—py — day.



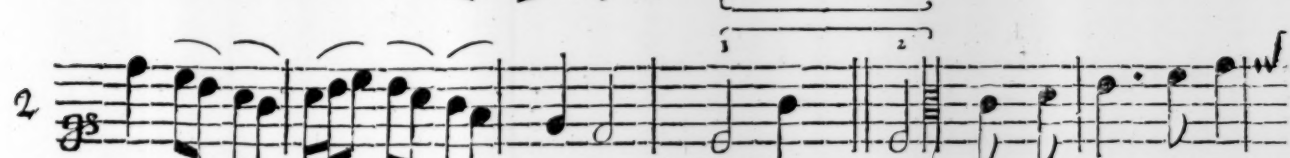
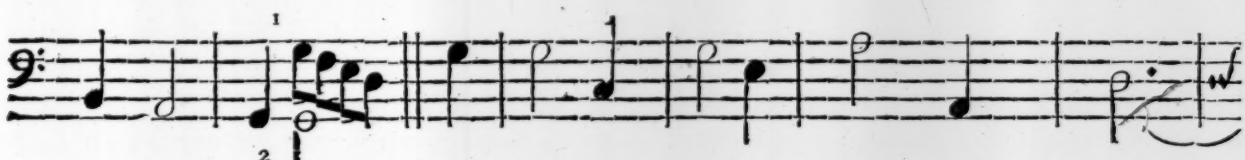
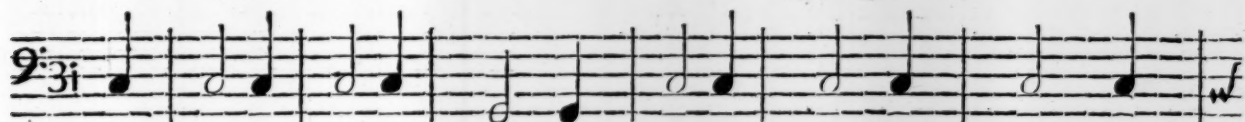
happy, — happy — day ; ——— this — hap—py, — hap—py — day.



The second Song, in the same Act.



Prelude for Hautboys.



Let the Soldi-ers re --



joyce, with a Gene--rall Voice, and the Se--nate new ho--nours de--cree 'em ;



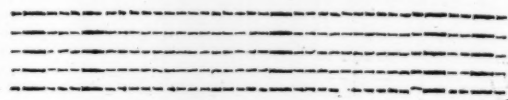




Who at his Armies Head, struck the Fell Mon--ster Dead : and so bold--ly, so bold----ly,



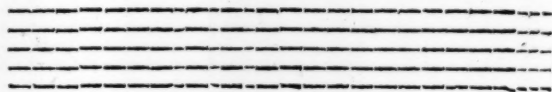
Chorus.



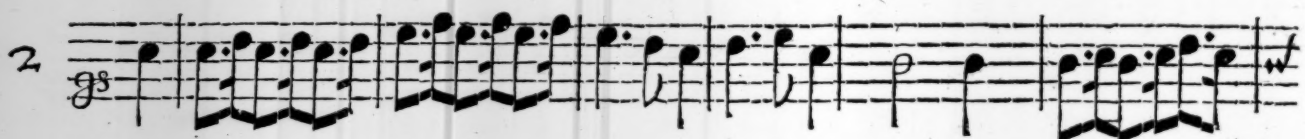
and brave--ly did free 'em.



Chorus.



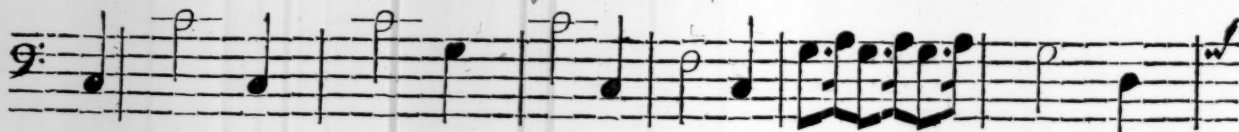
Violins and Hautboys.



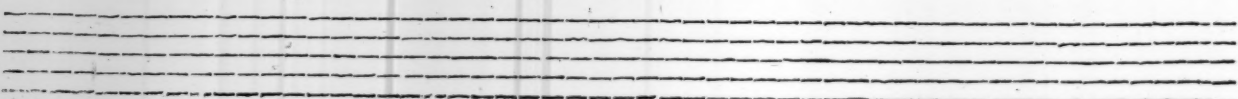
Re-joyce ————— with a Ge-ne-rall — Voice, re — joyce —————



Re-joyce ————— with a Ge-ne-rall — Voice, re — joyce —————



Re — joyce — re — — — joyce — re — joyce re — joyce re — joyce ————— re —



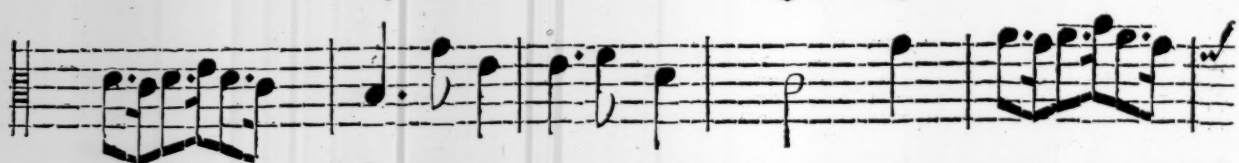
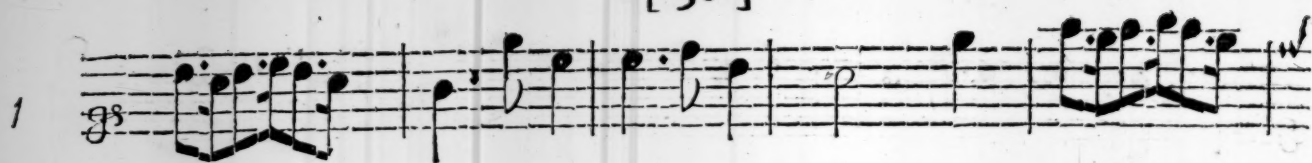
1

2

with a ge-ne-rall Voice re-joyce

with a ge-ne-rall Voice re-joyce

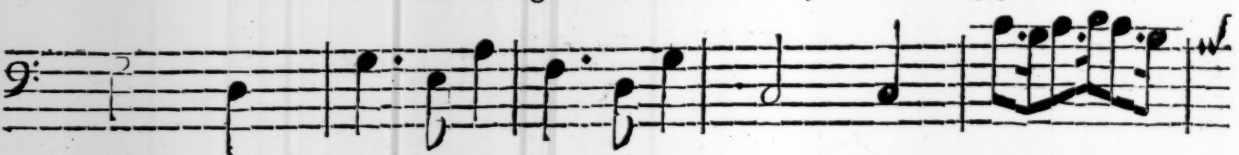
joyce with a ge-ne-rall Voice re-joyce re



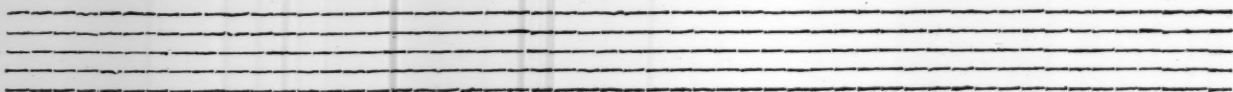
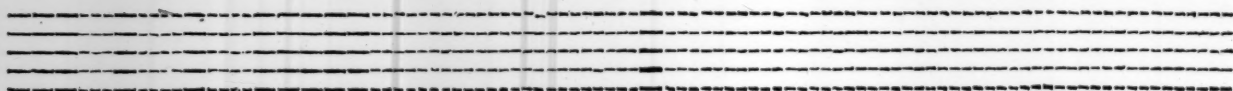
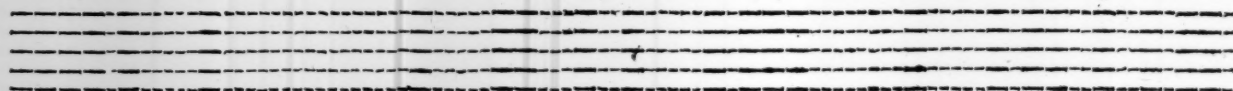
with a — ge — ne-rall — Voice, — re — joyce —



with a — ge — ne-rall — Voice, — re — joyce —



joyce — re — joyce with a — ge — ne-rall — Voice, — re — joyce —





soft

soft

soft

soft

soft

soft

soft

with a ge-ne-ral Voice, with a ge-ne-ral Voice,

re-joyce with a general voice, with a general voice.

with a ge-neral Voice, with a ge-ne-ral Voice,

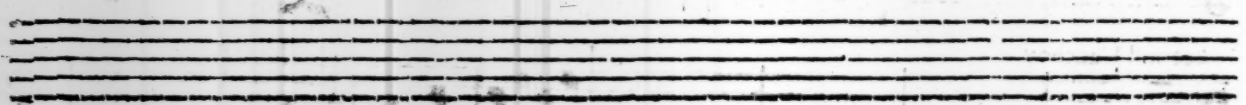
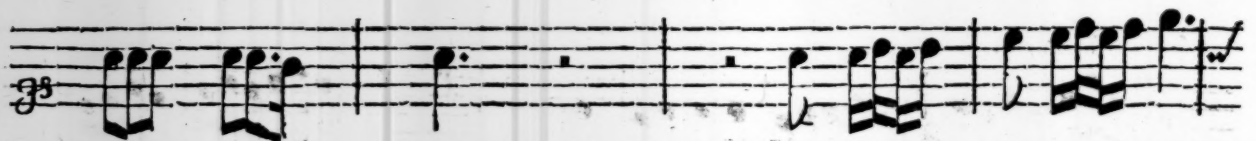
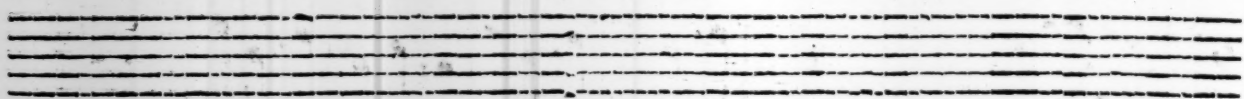
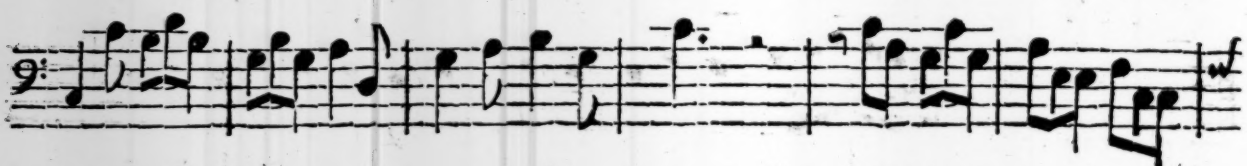
Retornella.

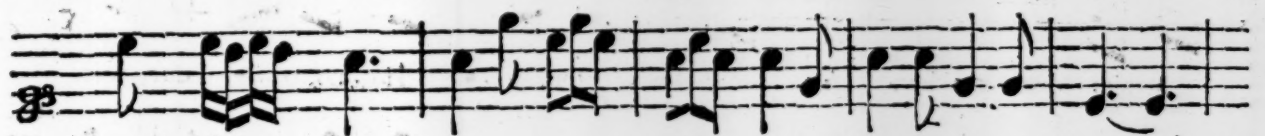
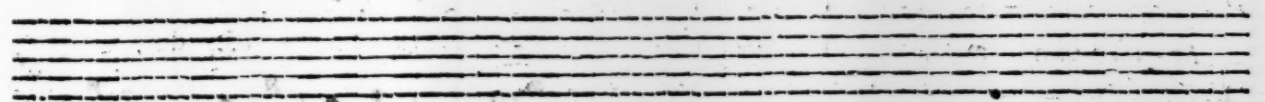
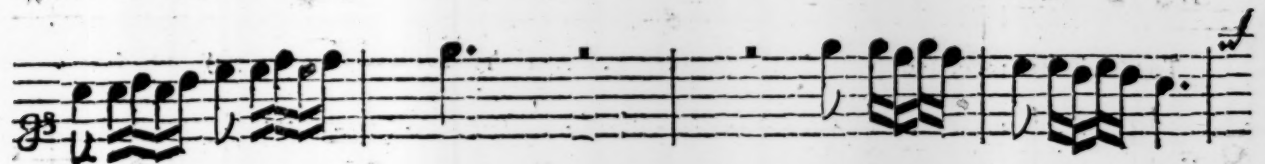
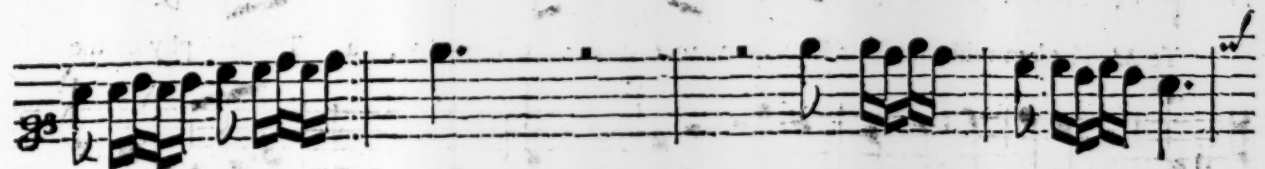
First Trumpet.

Second Trumpet.

First Hautboy.

Second Hautboy.

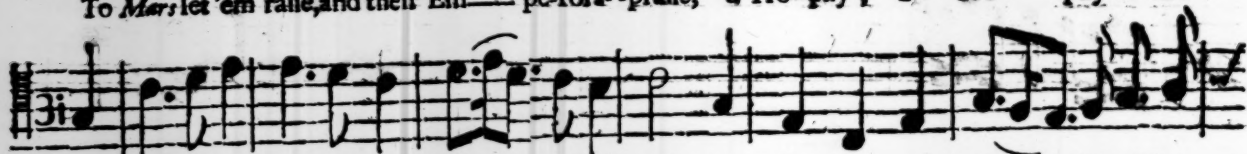




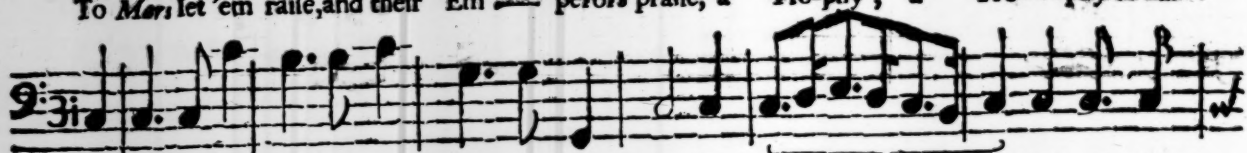




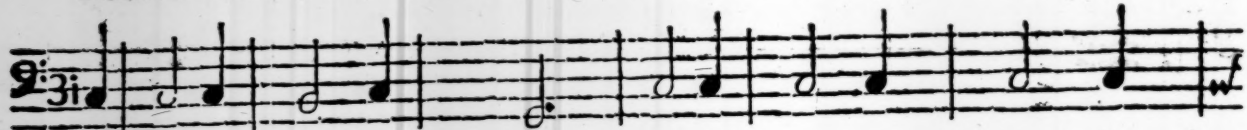
To *Mars* let 'em raise, and their Em — pe-rors — praise, a Tro-phy, a Tro — phy of the



To *Mars* let 'em raise, and their Em — perors praise, a Tro-phy, a Tro — phy of the



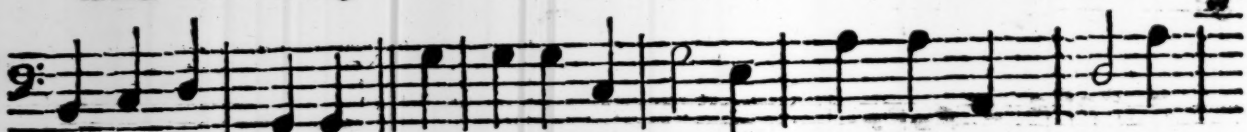
To *Mars* let 'em raise, and their Em - pe-rors praise, a Tro — phy of the



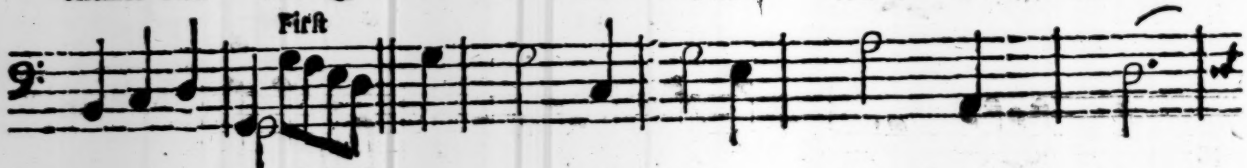
Ar - mies own making, To *Max - i - mian* too, some Ho - - nours are due, who



Armies own making, To *Max - i - mian* too, some Ho - nours are due, who



Armies own making, To *Max - i - mian* too, some Honours are due, who



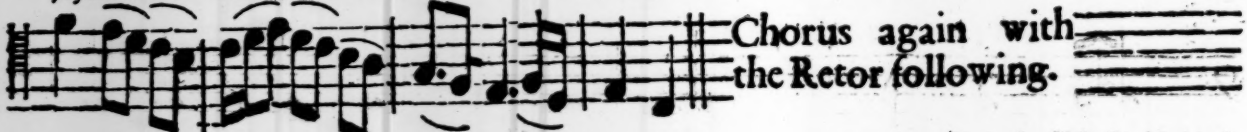
First



Second

Chorus again with  
the Rector following.

joyn'd in the brave, in the brave under - taking.



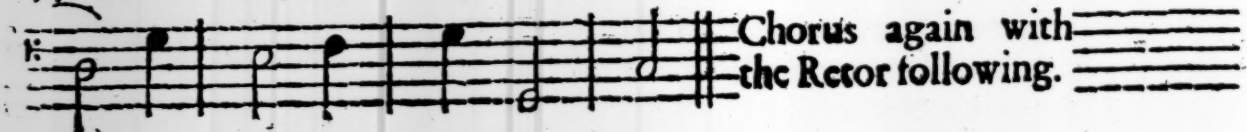
Chorus again with  
the Rector following.

joyn'd in the brave, in the brave un - der - - taking.

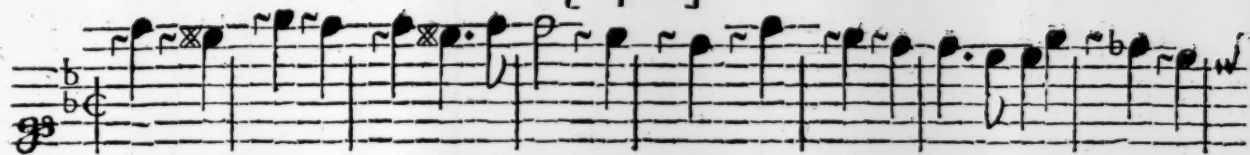


Chorus again with  
the Rector following.

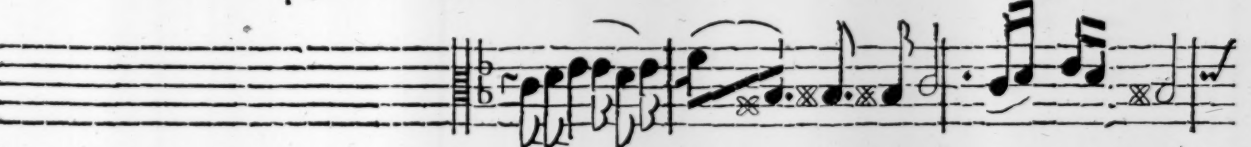
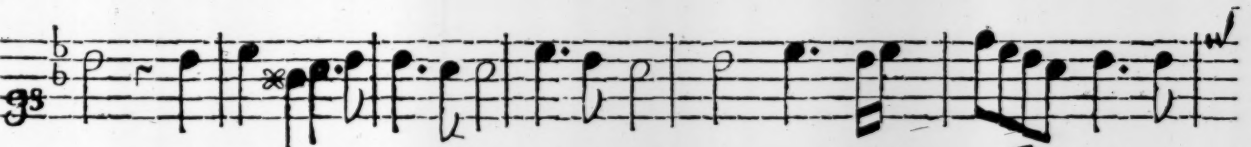
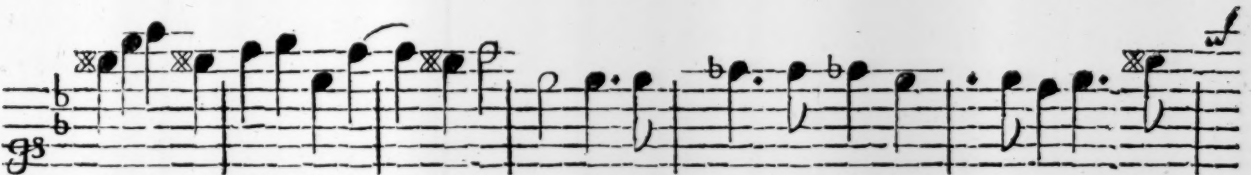
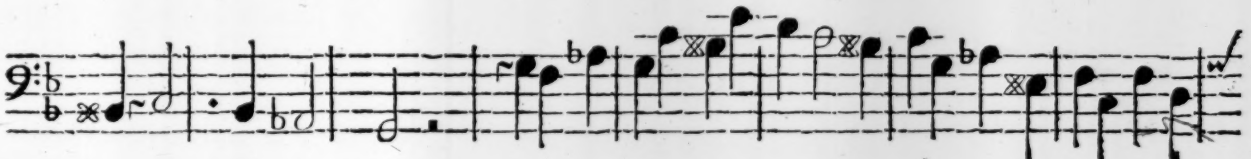
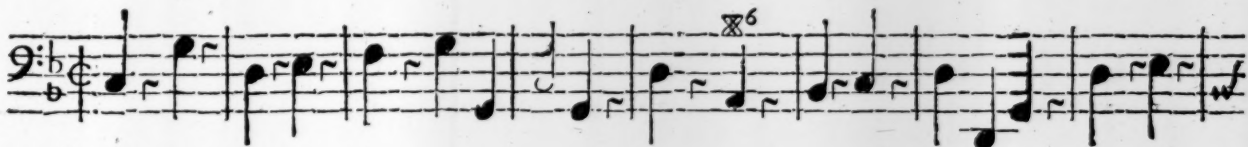
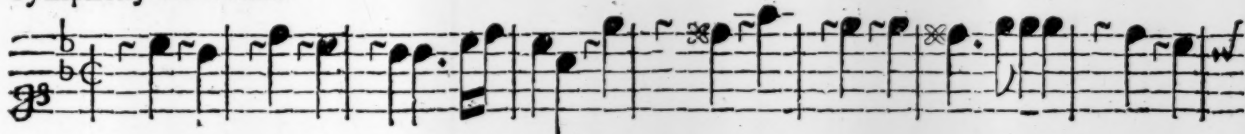
joyn'd in the brave, in the brave un - der - taking.



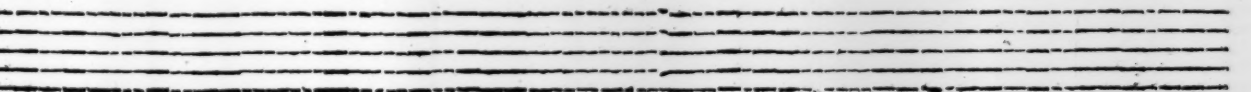
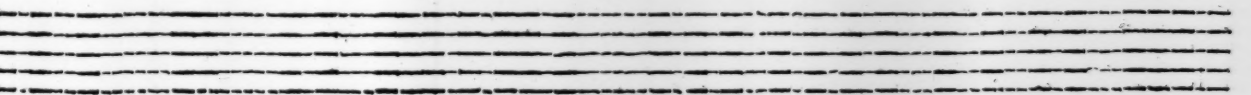
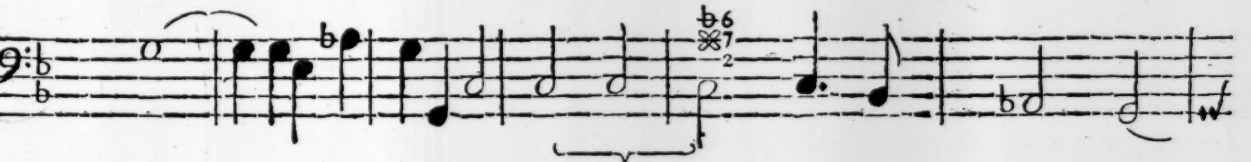
Chorus again with  
the Rector following.

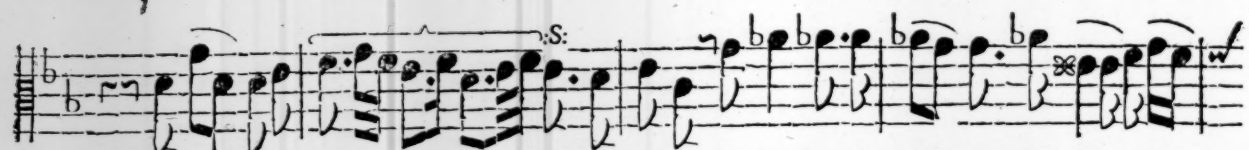
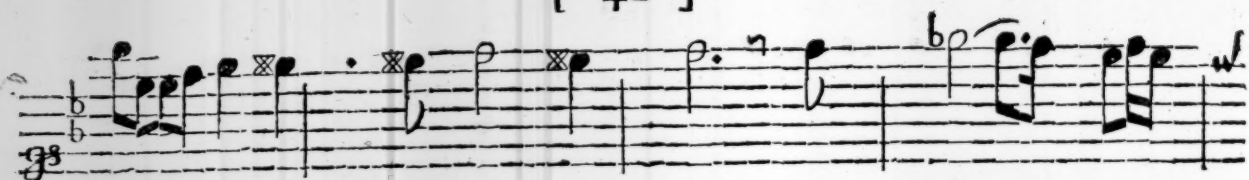


Symphony for Flutes.

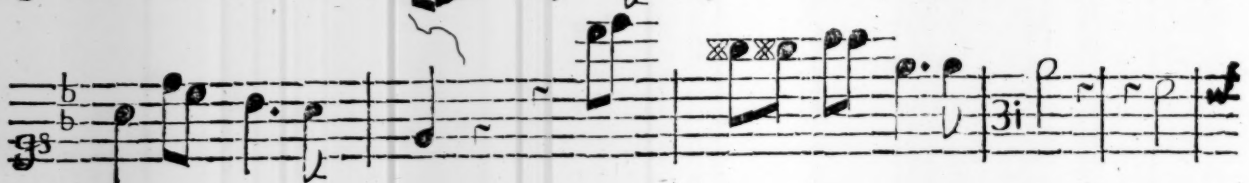
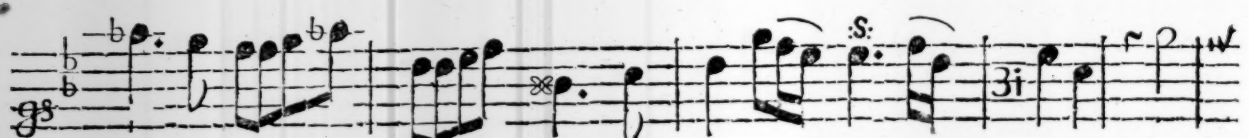


since the toils & the ha—zards of War, at an end.

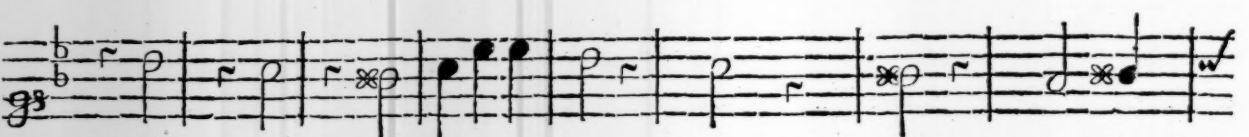
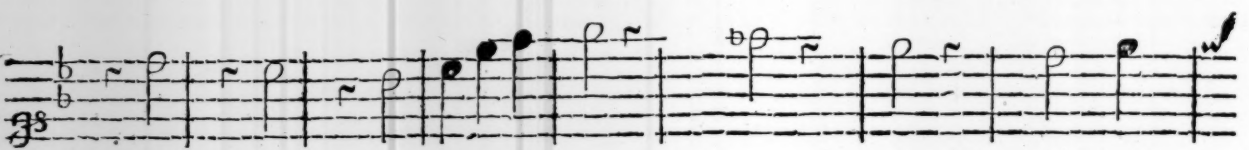
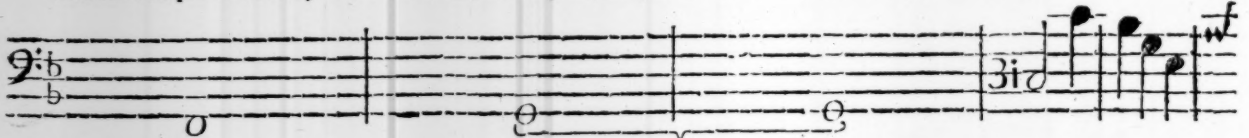




the pleasures of Love— should succeed 'em the fair should pre- sent what the Se--na-tors



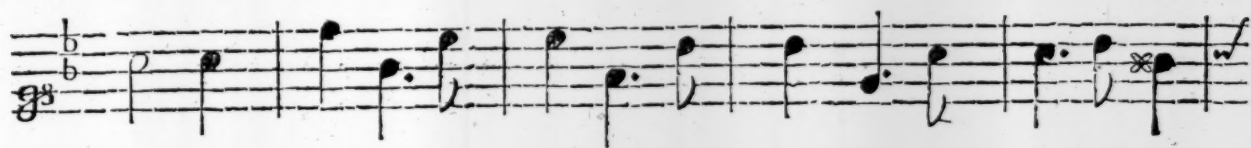
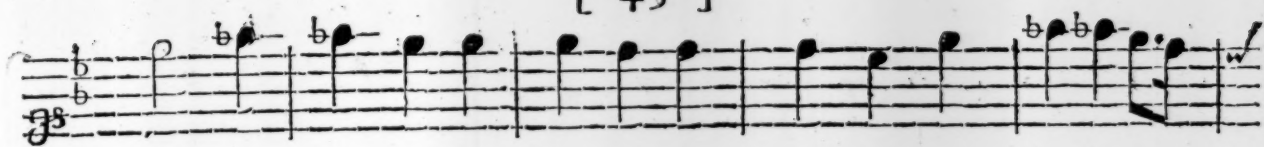
send and compleat what they've de - creed 'em, & compleat, compleat what— they've de - creed 'em.



with Dances and Songs, with Tam--bours and Flutes, let the Maids show their







Joy

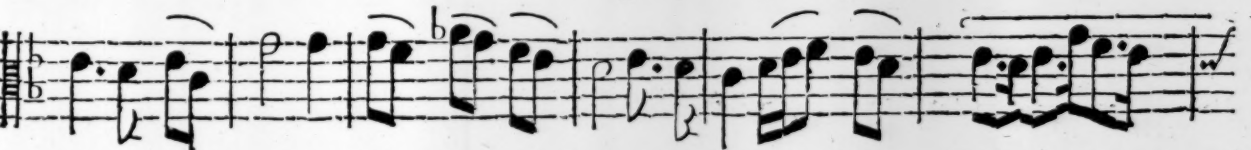
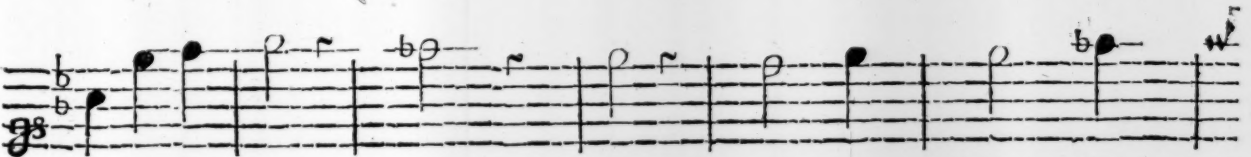
as they



meet

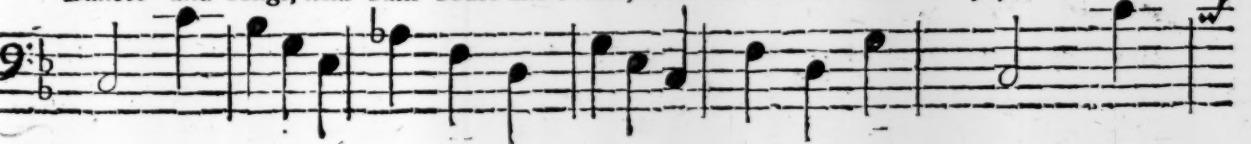
'em,

with



Dances and Songs, with Tam--bours and Flutes, let the Maids shew their

Joy



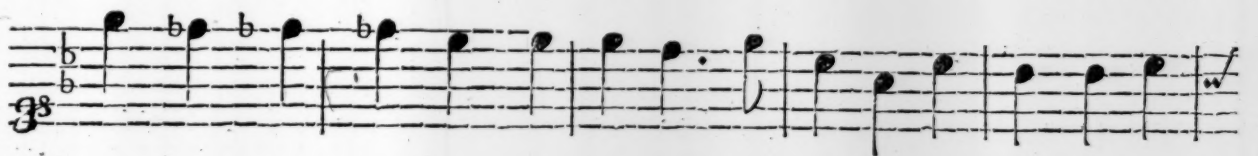
as they meet 'em,

with Cimbals and Harp, with Viols and Lutes let the Husband & true Lo- vers greet 'em, let the

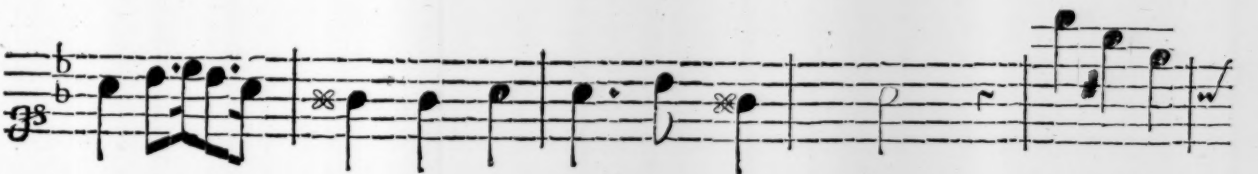
Husbands and true Lo - - vers greet him , with Cimbals and Harps, with Vi-als and



Lutes, let the Husbands, let the Husbands, and true Lovers greet 'em, with



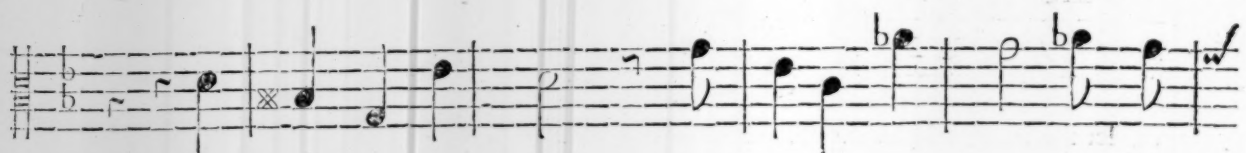
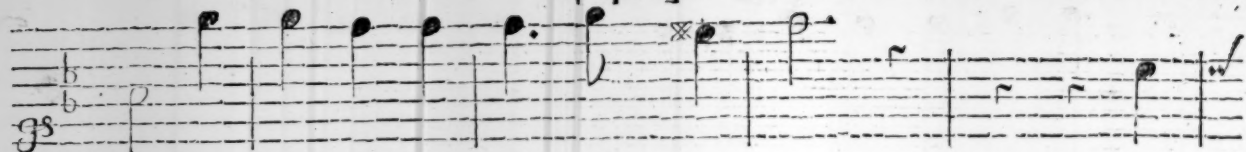
Sym—balls and Harps, with Vi—ols and Lutes, let the Husbands and



true Lo—vers greet 'em, let the Hus—bands and true Lo—vers greet 'em,



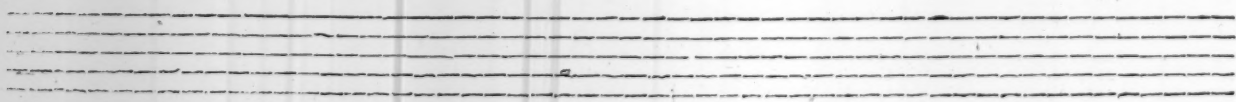


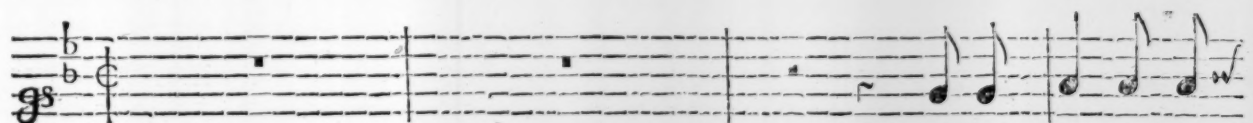
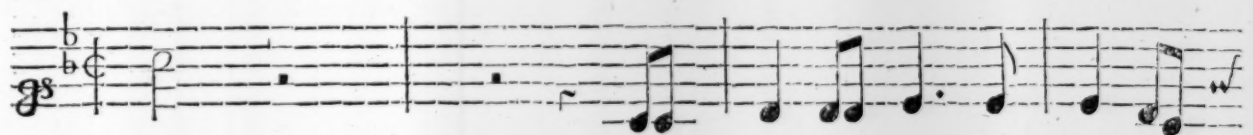
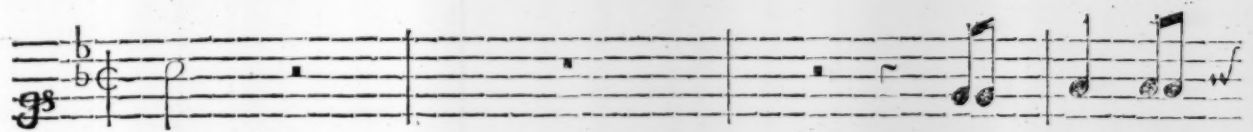
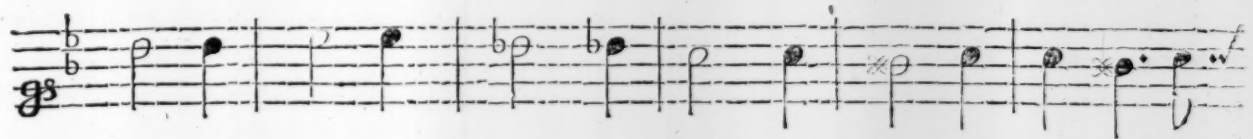


with Cymballs and Harps, with Viols and Lutes, let the



Hus--band, let the Hus--band, and true Lov--ers greet e'm.

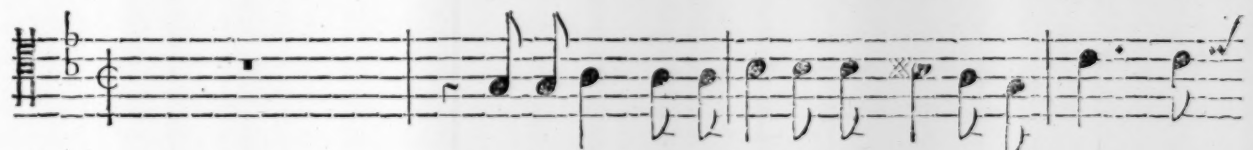




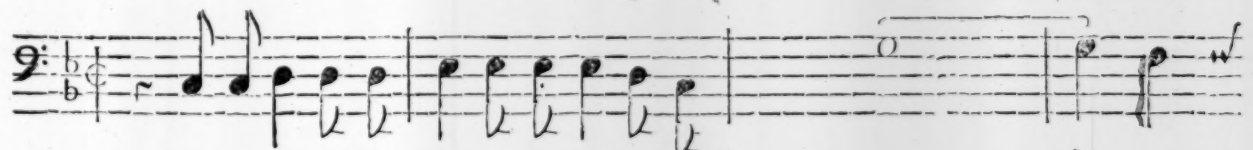
Let the Priestswith pro-



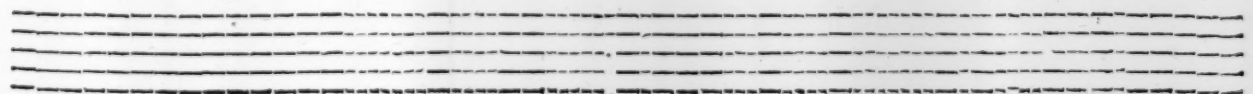
Let the Priestswith processions, the Hero at-



Let the Priestswith processions, the He-ro at-tend, the



Let the Priestswith processions, the He-ro attend, the





cessions, the Hero, the He-ro at—tend, Let the Priests with processions, the

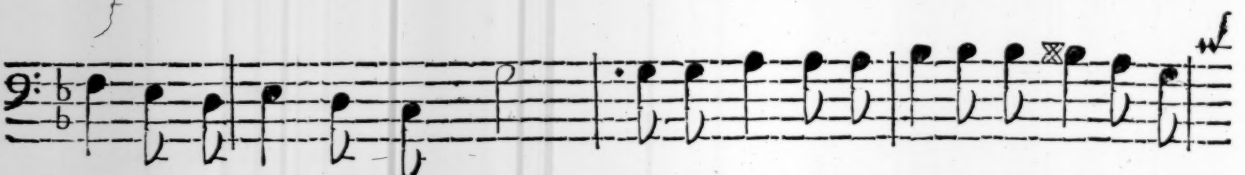


—tend, Let the Priests with pro—cessions, the He—ro at—tend,



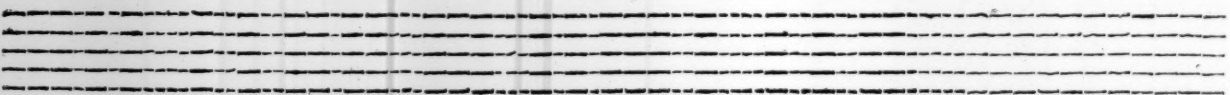
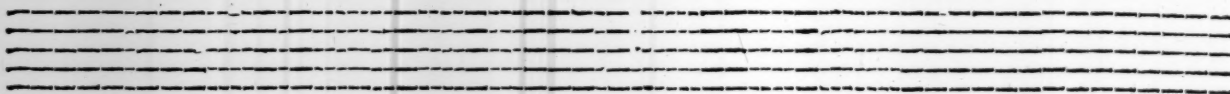
Hero at—tend,

Let the Priests with processions, the Hero at—

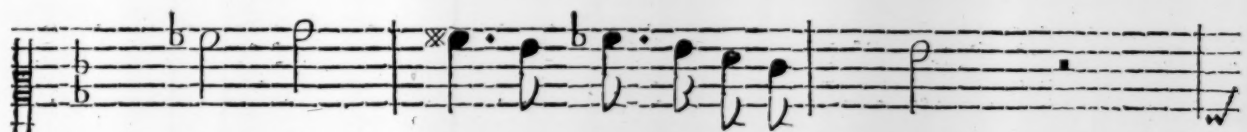
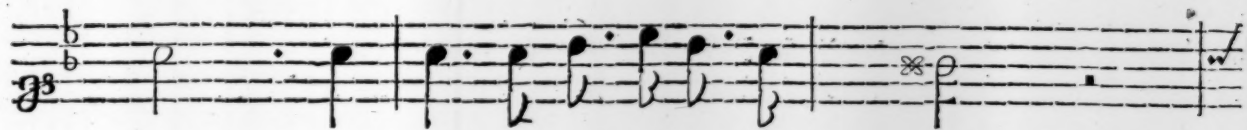


He—ro, the He—ro at—tend,

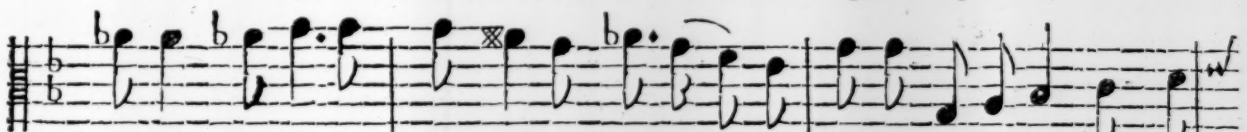
Let the Priests with pro—cessions, the Hero at—



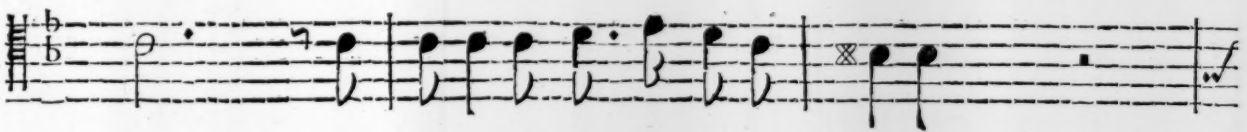




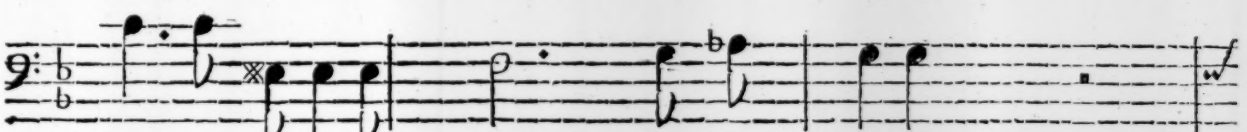
He—ro attend, and Statues erect to his glo—ry.



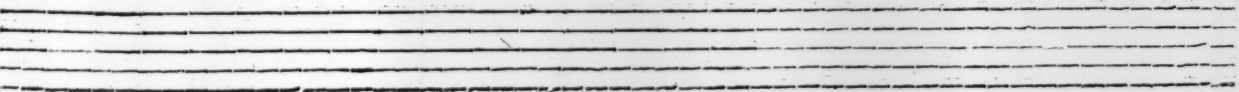
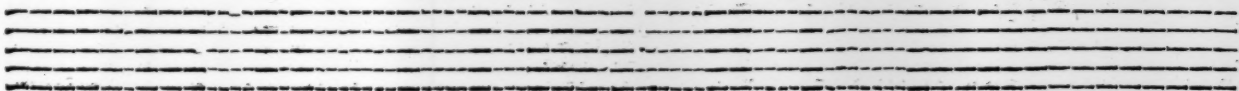
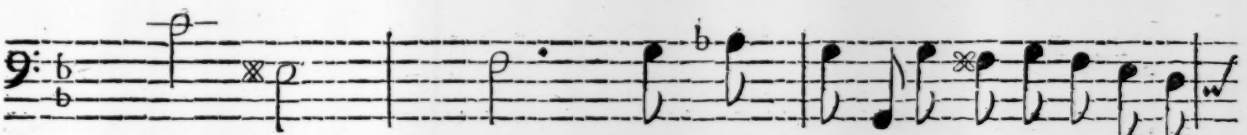
Statues erect, and Statues e—rect to his glory. Let the smoke from the

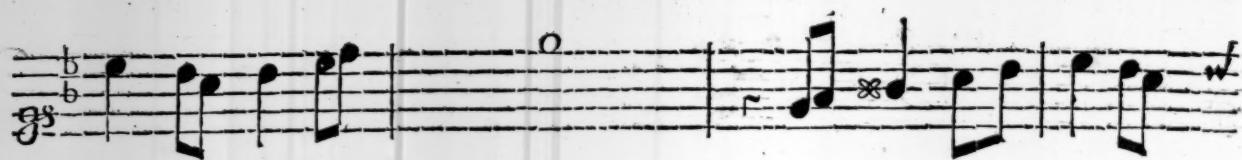


—tend, and Statues e—rect to his glory.

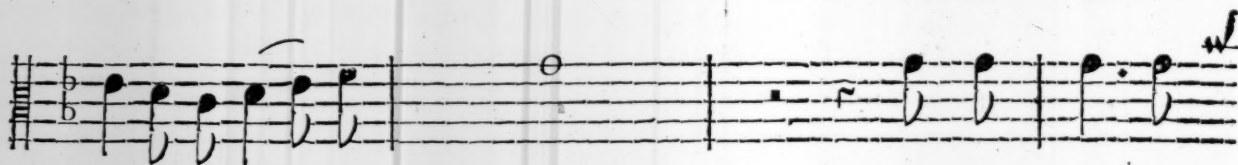


tend, and Statues e—rect to his glory.



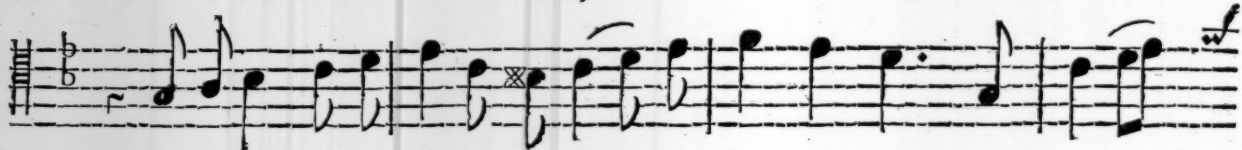


Let the smoak from the Altars to



Altars to Heav'n af—cend,

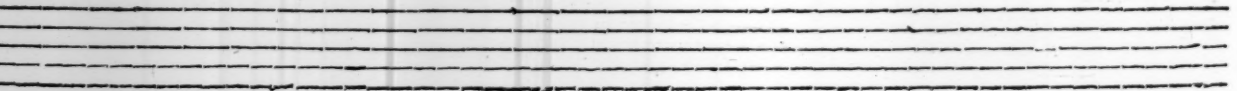
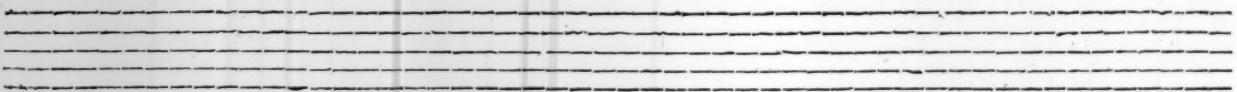
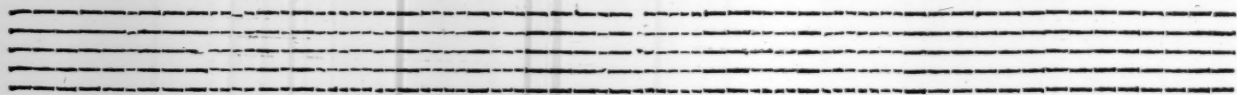
Let the smoak to



Let the smoak from the Altars to Heav'n af—cend, to Heav'n af—cend, to



Let the smoak from the Altars to Heav'n af—cend to



Chorus.

All the Violins and Hautboys.

All the Instruments.

All the Tenors.

Chorus.

Heav'n ascend.

All sing, all sing great,

Chorus.

Heav'n ascend.

All sing, all sing great,

Chorus.

Heav'n ascend.

All sing, all sing great,

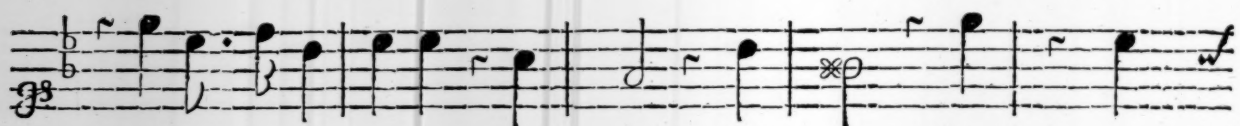
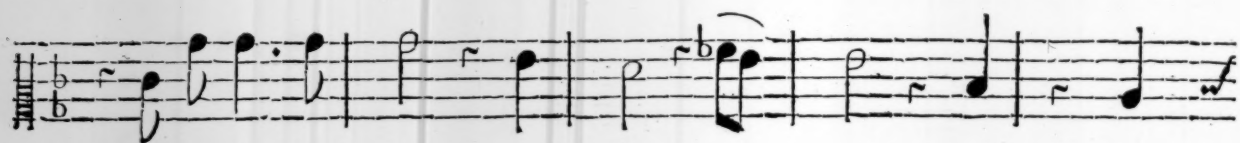
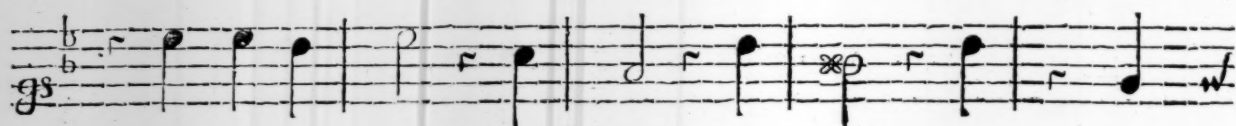
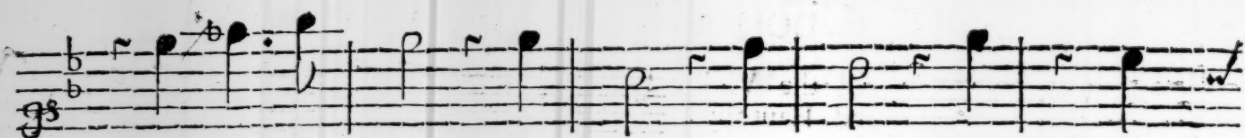
Chorus.

Heav'n ascend.

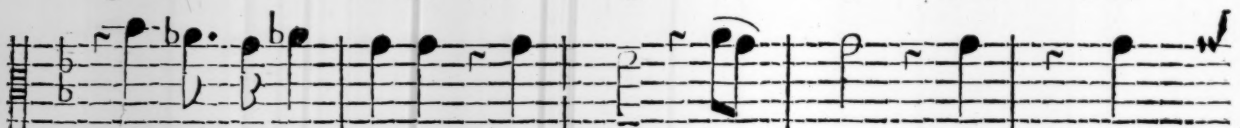
All sing, all sing great,

Chorus.

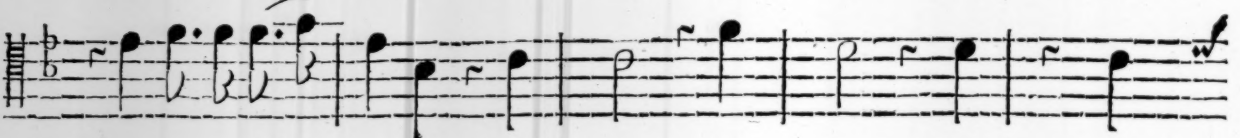




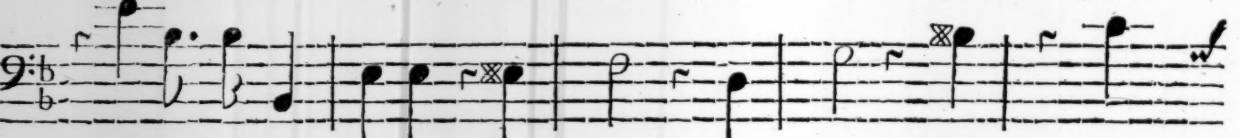
great Di—o—cles story, All sing, all sing great, great



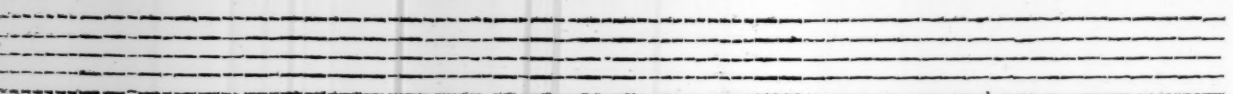
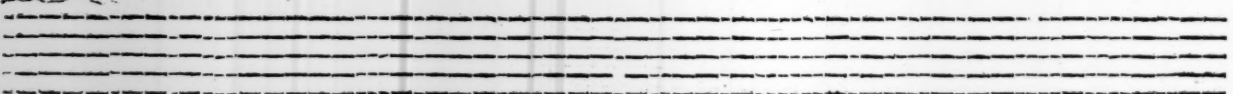
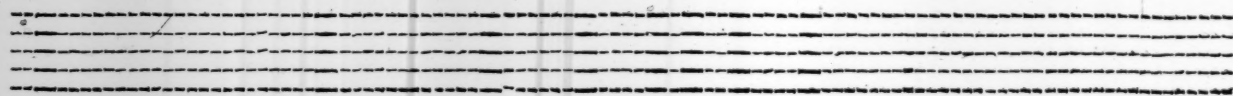
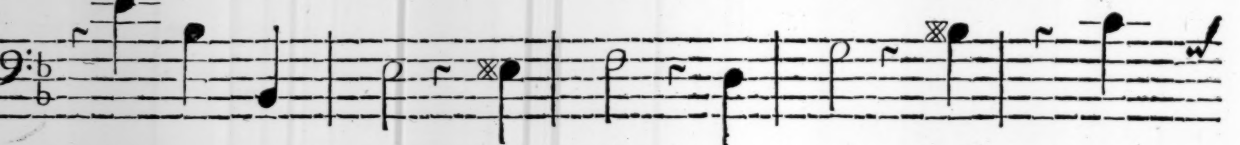
great Di—o—cles story, All sing, all sing great, great

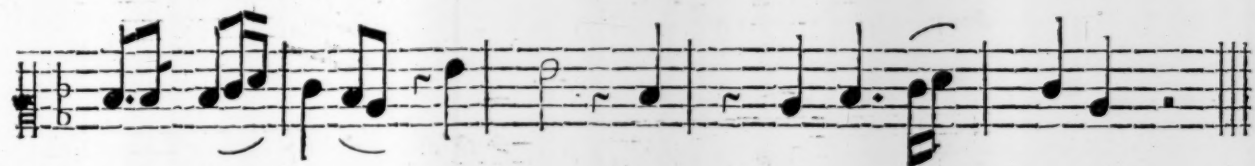
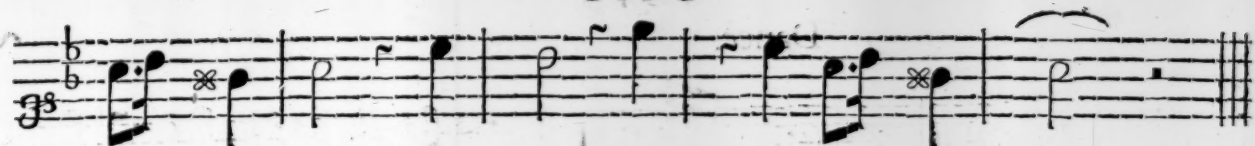


great Di—o—cles story, All sing, all sing great, great



great Di—o—cles story, All sing, all sing great, great





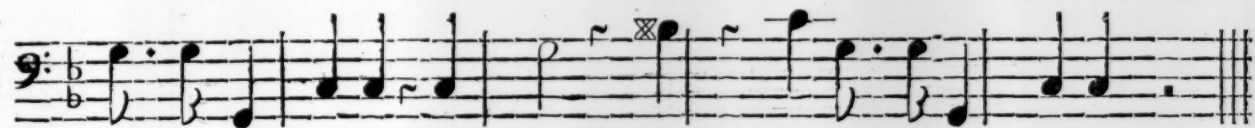
Di—o—cles story, all sing great, great Di—o—cles story.



Di—o—cles story, all sing great, great Di—o—cles story.



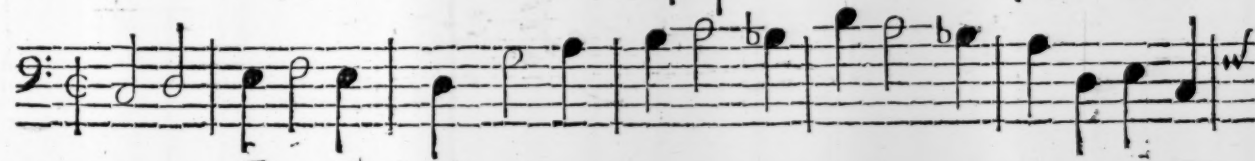
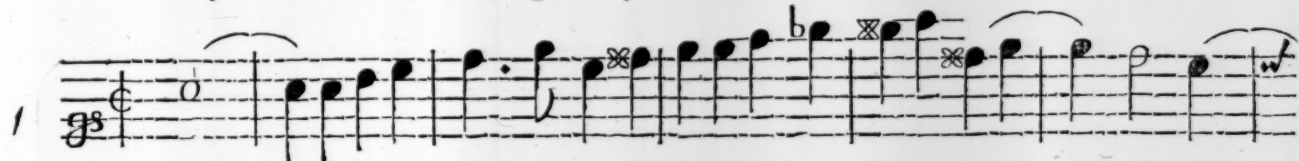
Di—o—cles sto—ry, all sing great, great Di—o—cles sto—ry.



Di—o—cles story, all sing great, great Di—o—cles story.



( Soft Musick that's plaid just before the Dance of Furies. )



## Dance.

1



2



1



2



1



2



1



2



1



2



1



2





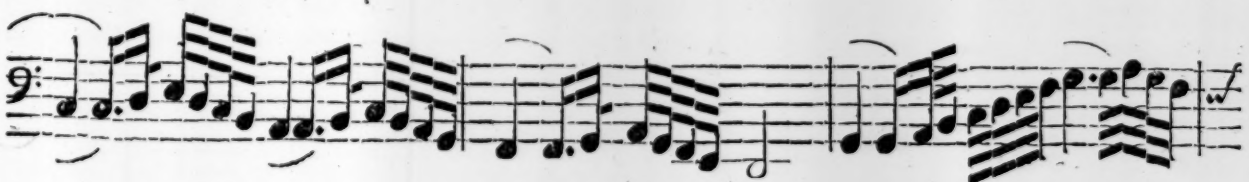
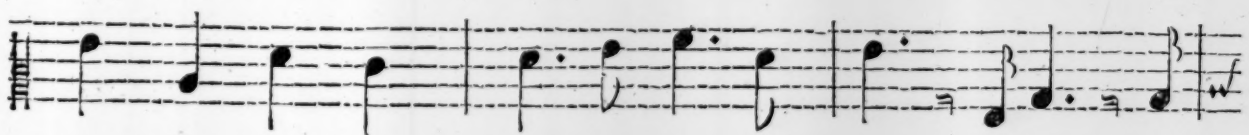
1    

2    

3    

Handwritten musical score on page 56, featuring two systems of staves. Each system contains two staves, numbered 1 and 2 on the left. The notation includes various musical symbols such as notes, rests, and accidentals.

The first system (top) consists of two staves. Staff 1 (treble clef) and Staff 2 (treble clef) both contain musical notation with notes and rests. The second system (bottom) also consists of two staves. Staff 1 (treble clef) and Staff 2 (treble clef) both contain musical notation with notes and rests. The notation is dense and includes various musical symbols such as notes, rests, and accidentals.





Handwritten musical score for two staves, numbered 1 and 2, with a page number [ 58 ] at the top center. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is organized into four systems, each containing two staves. The first staff of each system is marked with a '1' and the second with a '2'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- Staff 1: Treble clef, G-clef, 3/8 time signature. Contains a series of eighth and sixteenth notes, some beamed together, and a final half note.
- Staff 2: Treble clef, G-clef, 3/8 time signature. Contains a series of eighth and sixteenth notes, some beamed together, and a final half note.

System 2:

- Staff 1: Treble clef, G-clef, 3/8 time signature. Contains a series of eighth and sixteenth notes, some beamed together, and a final half note.
- Staff 2: Treble clef, G-clef, 3/8 time signature. Contains a series of eighth and sixteenth notes, some beamed together, and a final half note.

System 3:

- Staff 1: Treble clef, G-clef, 3/8 time signature. Contains a series of eighth and sixteenth notes, some beamed together, and a final half note.
- Staff 2: Treble clef, G-clef, 3/8 time signature. Contains a series of eighth and sixteenth notes, some beamed together, and a final half note.

System 4:

- Staff 1: Treble clef, G-clef, 3/8 time signature. Contains a series of eighth and sixteenth notes, some beamed together, and a final half note.
- Staff 2: Treble clef, G-clef, 3/8 time signature. Contains a series of eighth and sixteenth notes, some beamed together, and a final half note.

## Second Actt Tune.

Handwritten musical score for "Second Actt Tune" on page 59. The score is organized into three systems, each containing four staves. The first two staves of each system are marked with a '1' and a '2' respectively. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The first system includes a key signature change to one sharp (F#) and a time signature change to 3/4. The second system includes a key signature change to two sharps (F# and C#). The third system includes a key signature change to one sharp (F#) and a time signature change to 3/4. The notation is handwritten and shows signs of age, including some ink bleed-through and wear on the paper.

Two in one upon a Ground.

Chaconne for Flutes, in the Third Act.



Handwritten musical score for a piano piece, page 61. The score is written on ten staves, grouped into five systems of two staves each. The key signature is B-flat major (two flats). The time signature is 9/8. The notation includes various musical symbols such as notes, rests, accidentals (flats, naturals, double flats), and dynamic markings (p, f, mf). The piece concludes with a double bar line and a fermata on the final note of the bottom staff.

This page of a handwritten musical score, numbered [ 62 ], contains ten systems of music. Each system consists of three staves: two treble staves (labeled 'G<sup>s</sup>' and 'g<sup>s</sup>') and one bass staff (labeled 'B<sup>s</sup>'). The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a clear, legible hand, with some ink bleed-through visible from the reverse side of the paper.

This block contains the first 12 measures of a musical piece. It is written for piano (p) and consists of three staves. The first two staves are treble clef, and the third is bass clef. The key signature has one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

## The Chair Dance.

This block contains the first 4 measures of a piece titled 'The Chair Dance'. It is written for two parts, labeled 1 and 2. Both parts are in treble clef. The key signature has one flat (B-flat). The time signature is 6/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

This block contains two sets of empty musical staves, each consisting of five lines. These staves are provided for additional notation or practice.



1 

2 





1 

2 





1 

2 





1    

1    

1    



1

2

1

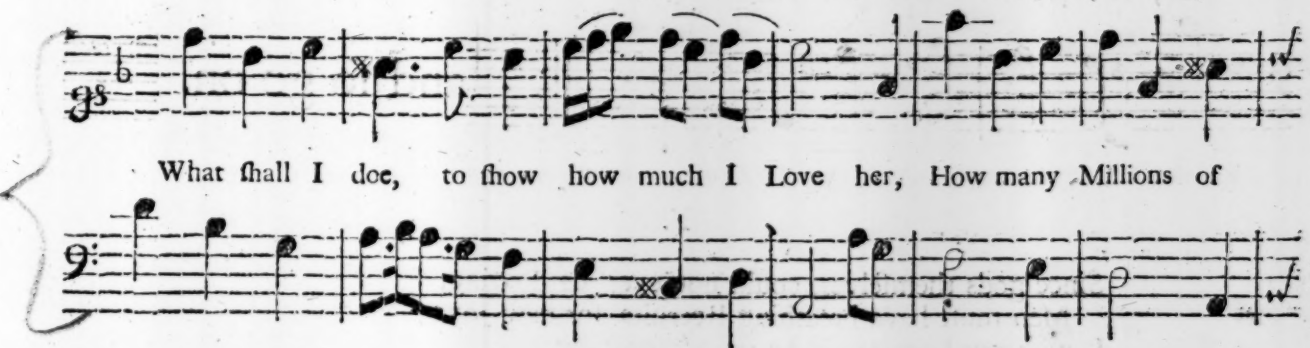
2

( Prelude for Hautboys. )

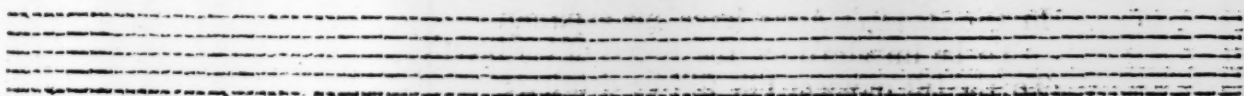




Song.



What shall I doe, to show how much I Love her, How many Millions of

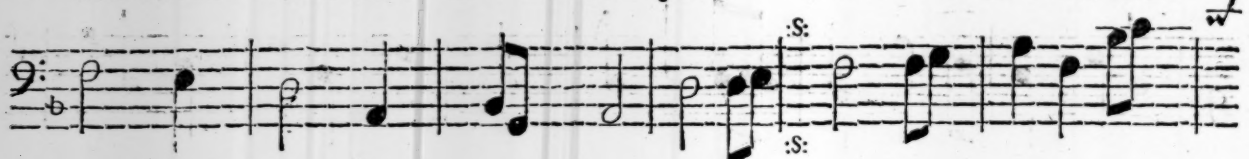




figh's can suf—fize; That which wins others hearts, ne—ver can move her,



Those common me-thods of Love she'll def—pise. I will Love more than Man



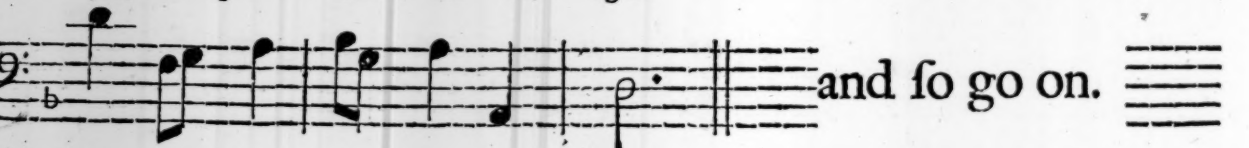
er'e Lov'd be—fore me: Gaze on her all the day, and melt all the



Night. Till for her own sake, at last she'll Im—plore me; to Love her



less, to pre—serve our de—light.



Prelude again

and so go on.

## II.

Since gods themselves, could not ever be Loving,  
Men must have breathing Recruits for new Joys;  
I wish my Love could be ever Improving,  
The eager Love, more than sorrow destroys.  
In fair *Aurelia's* Arms, leave me expiring,  
To be Imbalm'd by the sweets of her breath;  
To the last moment I'll, still be desiring;  
Never had Hero so glorious a Death.



Third Act Tune.

1 

2 





1 

2 





Soft Musick before the Dance in the Fourth Act.

Butterfly Dance.

1 



2 



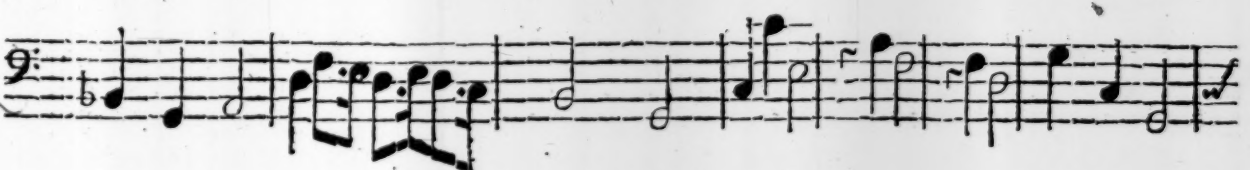
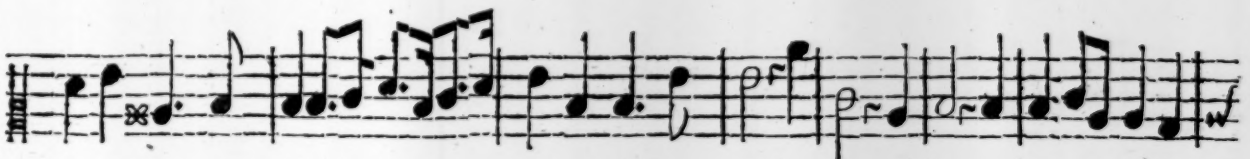
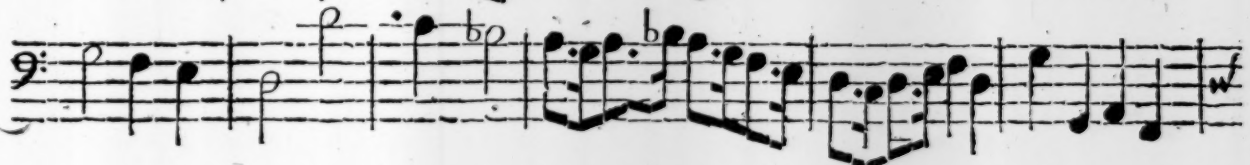
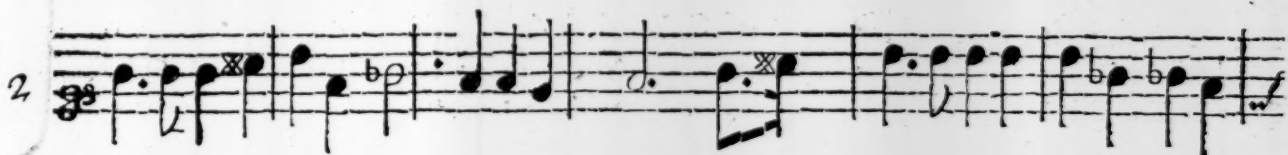
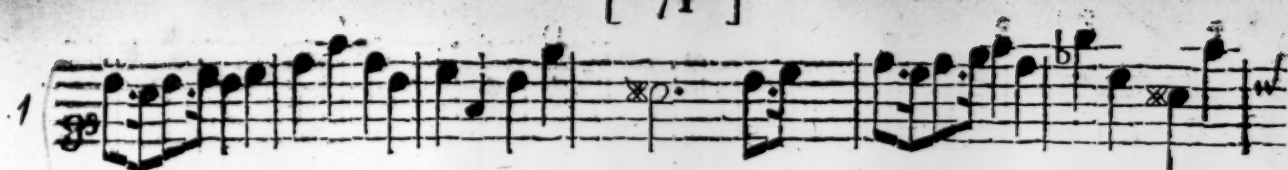




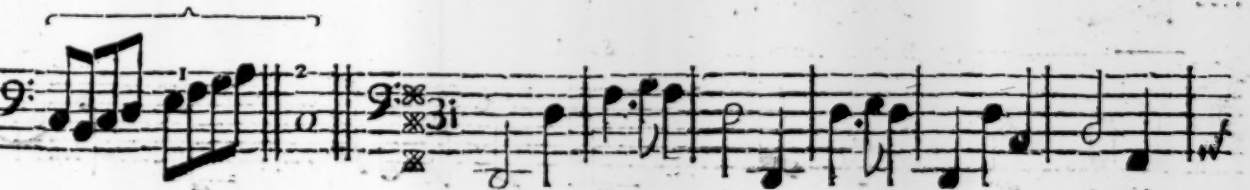
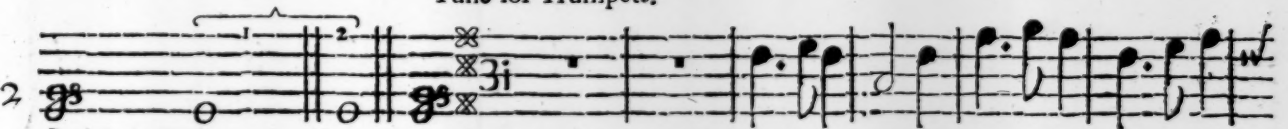
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1    




Tune for Trumpets.





1 

2 





Vers Trumpet.



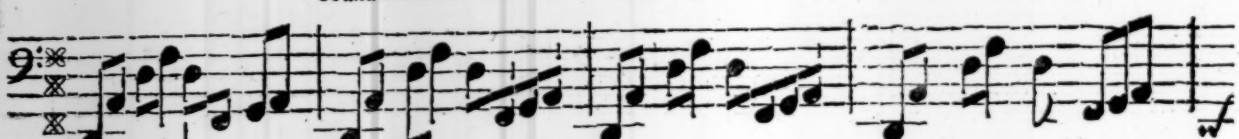
Sound ————— Fame thy Brazen Trumpet, Sound



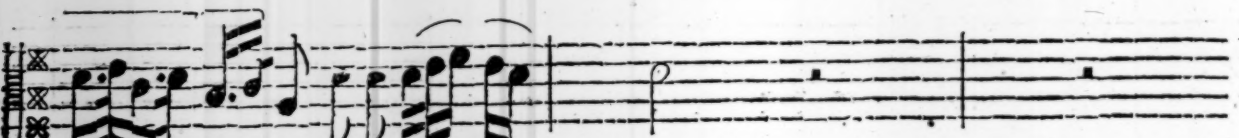




Sound ————— Sound ————— Sound







— thy Brazen Trum--pet Sound





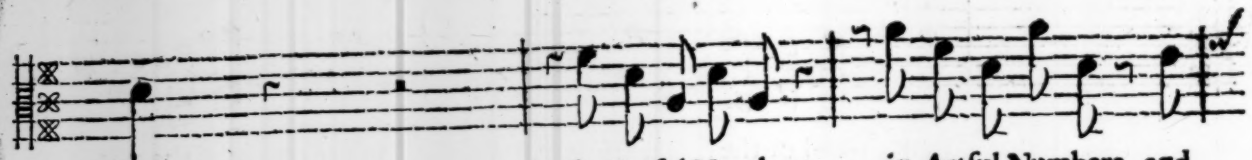
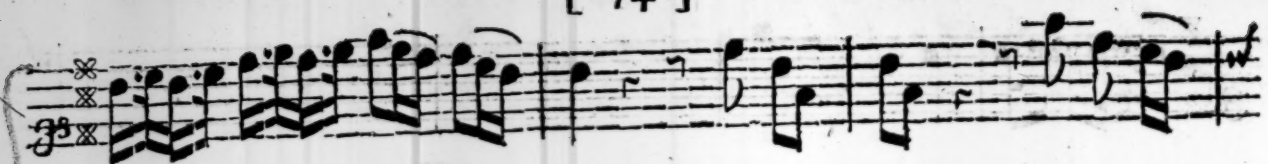
stand, stand in the Cen-tre, stand in the centre of the u-ni-

verse, and call, and call - - -

the listning World a round,

while we in joy ————— full Notes re-

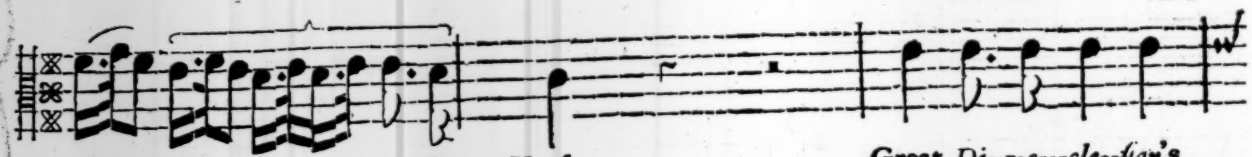
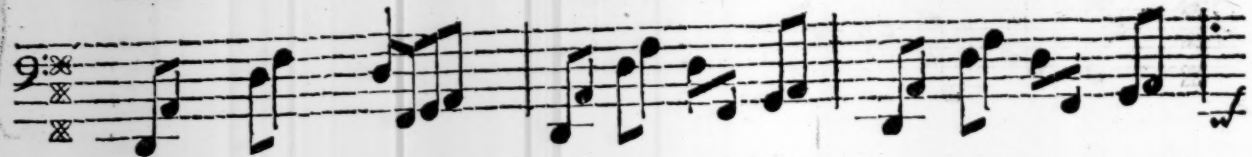
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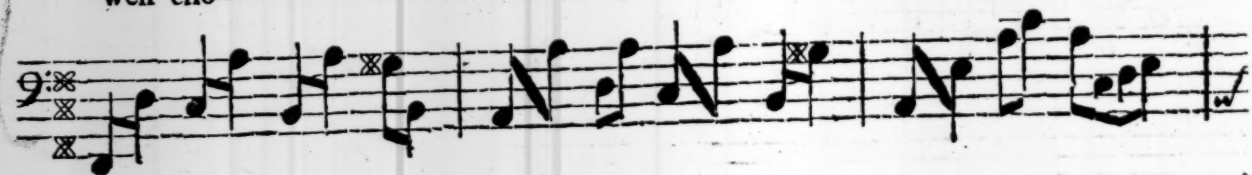
in Artful Numbers,

in Artful Numbers and

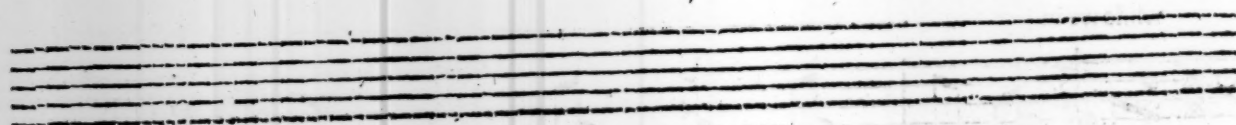
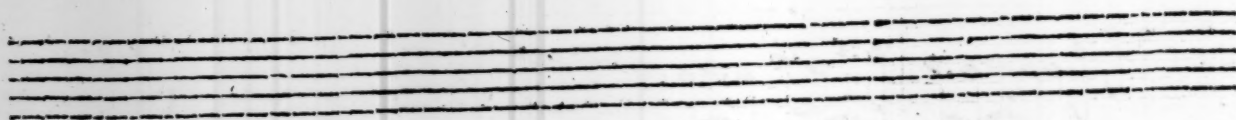


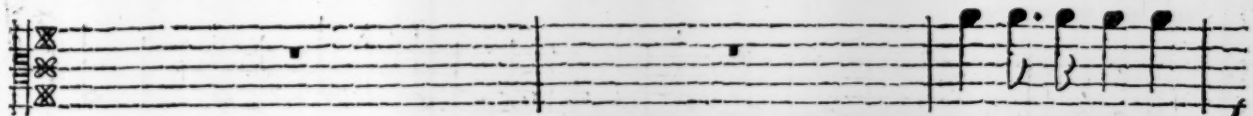
well cho-----sen Verse

Great Di---o---cle--fian's

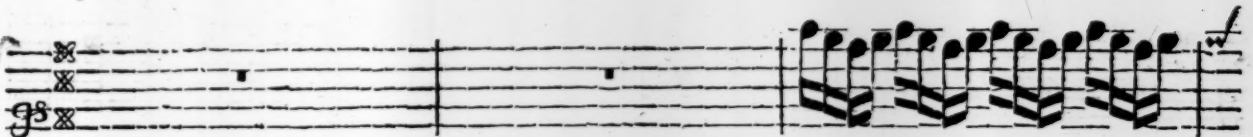
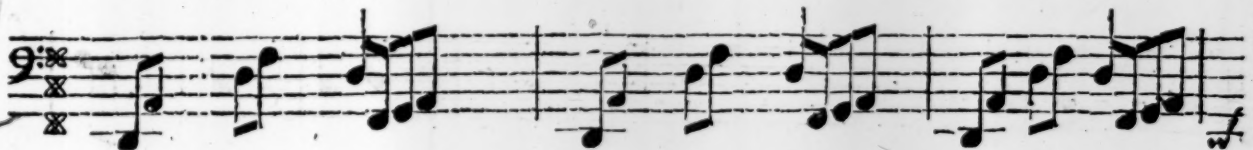


Great ----- Di ----- o ----- cle ----- fian's Glo-ry,





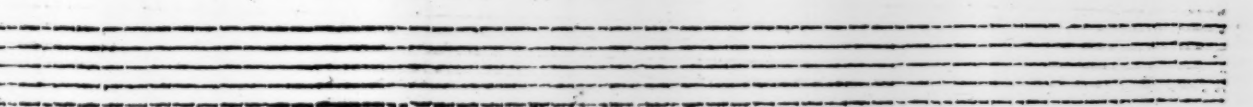
Great Di-o-cle-san's



Great ————— Di-o-cle-san's Glo-ry,

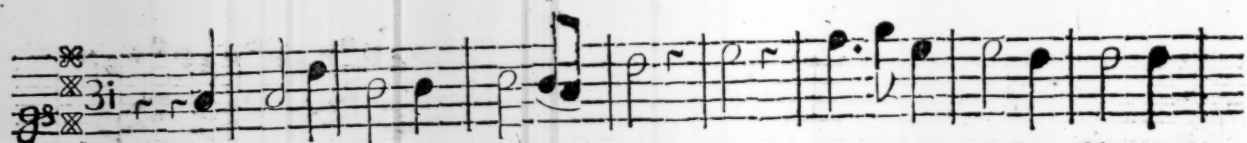


Great ————— Di-o-cle-san's Glo-ry,

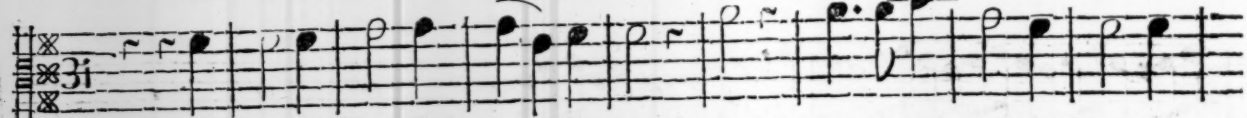




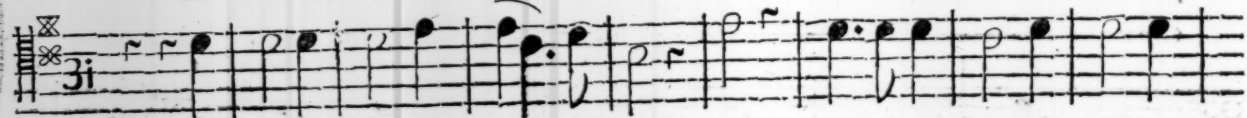
Cho.



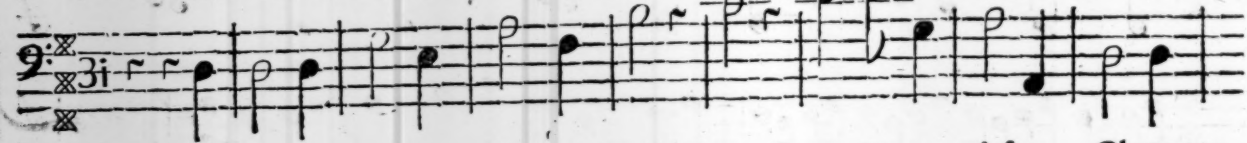
Let all re-hearse in lof - ty Verse Great, Great Di-o - - clefians Glo - ry,



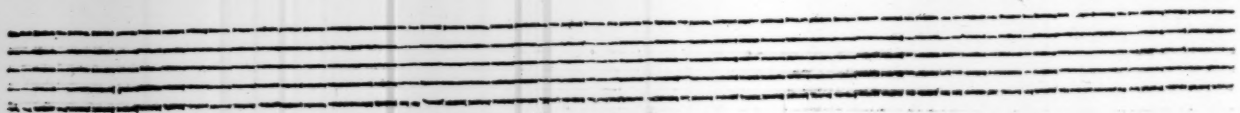
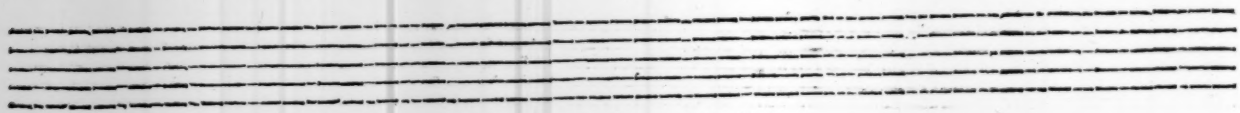
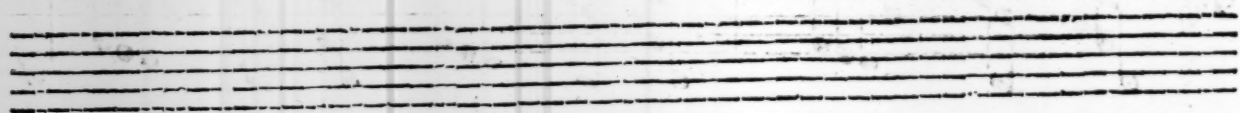
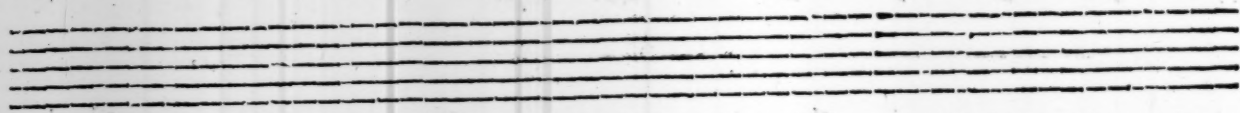
Let all re-hearse in lof - ty Verse Great, Great Di-o - - clefians Glo - ry,



Let all re-hearse in lof - ty Verse Great, Great Di-o - - clefians Glory,

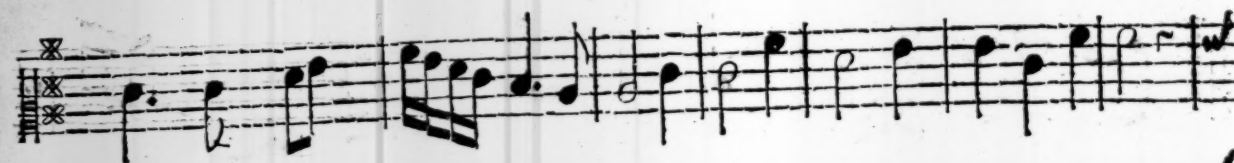
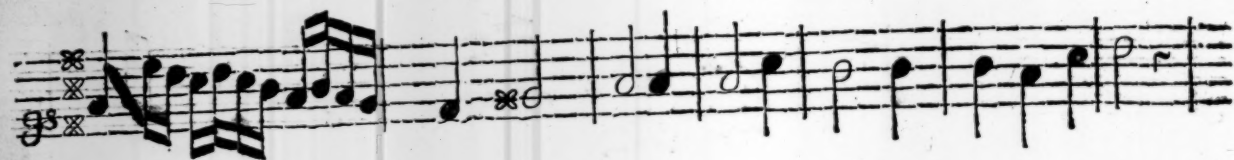


Let all re-hearse in lof - ty Verse Great, Great Di-o - - clefians Glory,

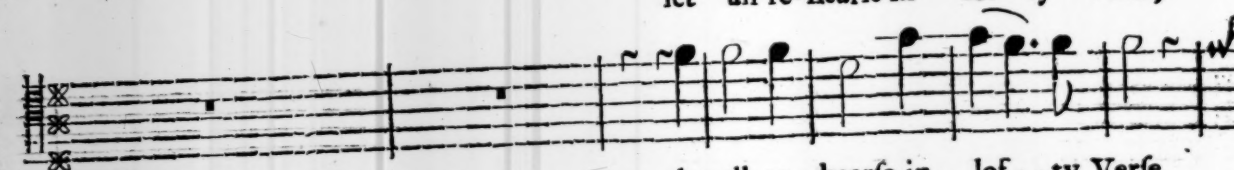




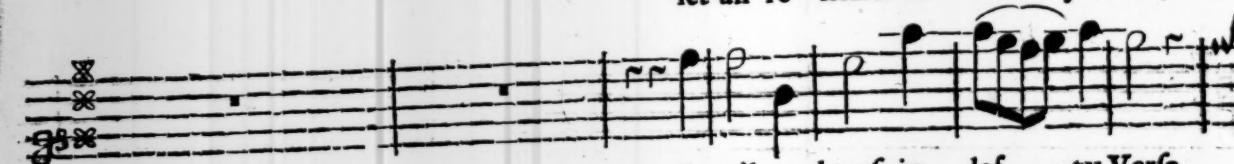




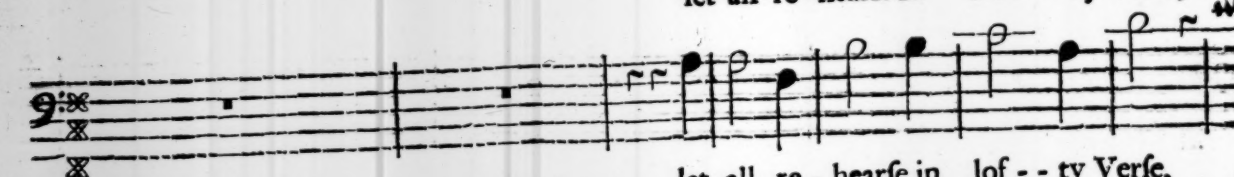
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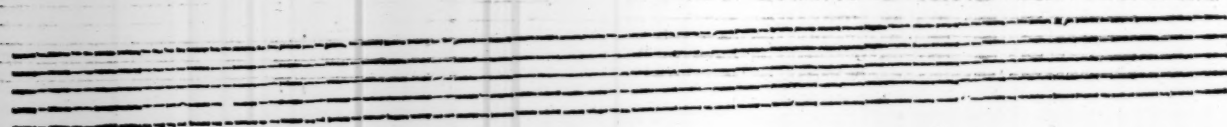
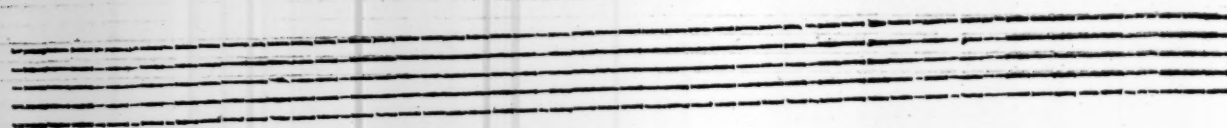
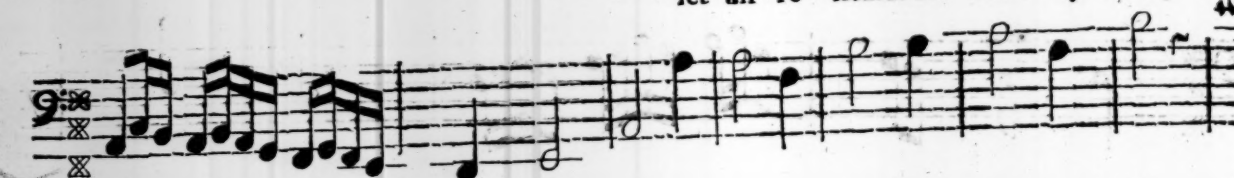
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let all re - hearfe in lof - - - ty Verse,



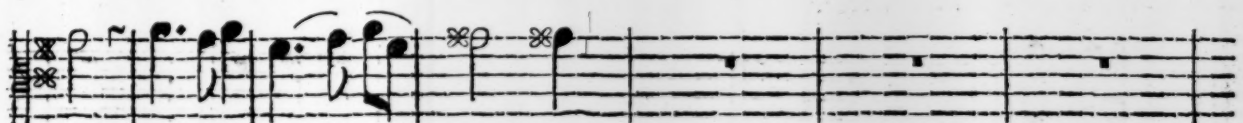
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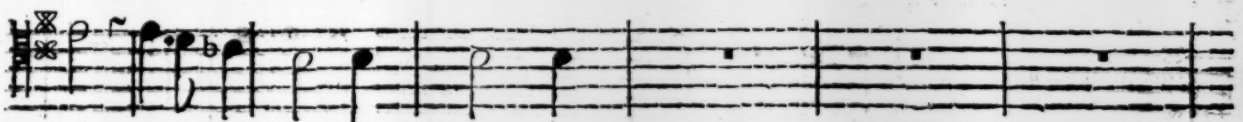




Great, Great Dio - - cle - fian's Glo--ry.



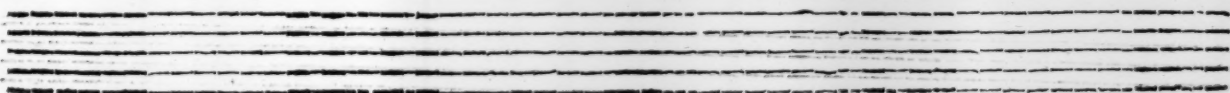
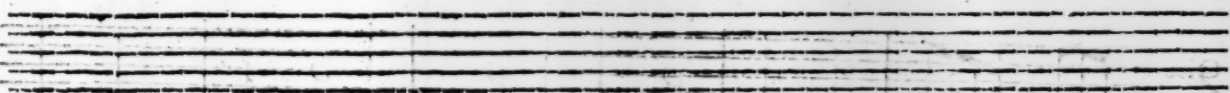
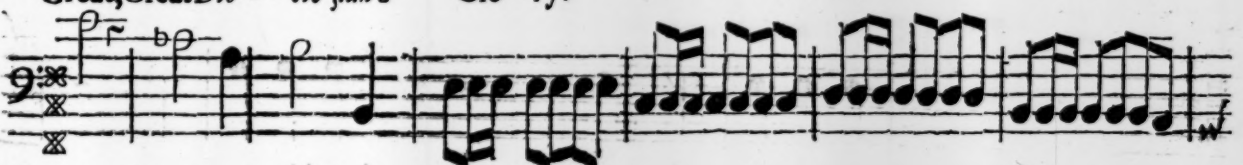
Great, Great Dio-- - cle-- fian's Glo-- ry.



Great, Great Di-o - - cle-fian's Glo - - ry.



Great, Great Dio - - cle-fian's Glo - ry.

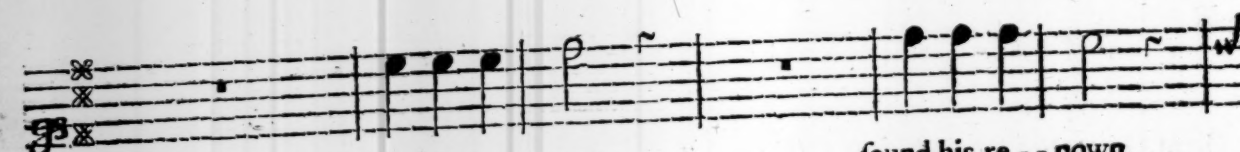
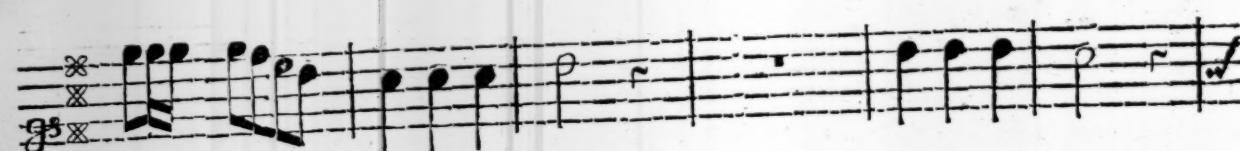
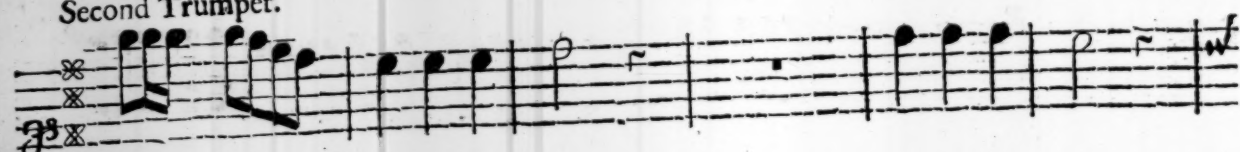




First Trumpet.

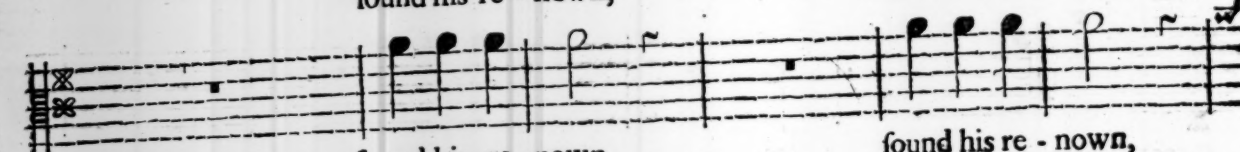


Second Trumpet.



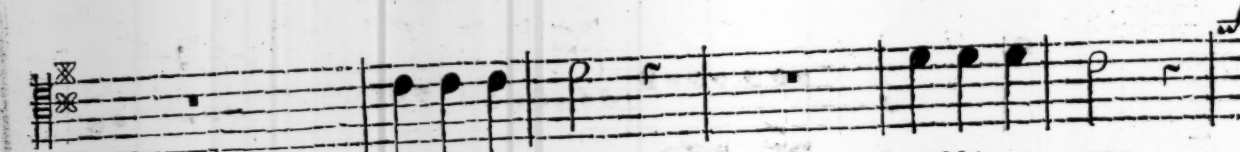
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found his re - - nown,



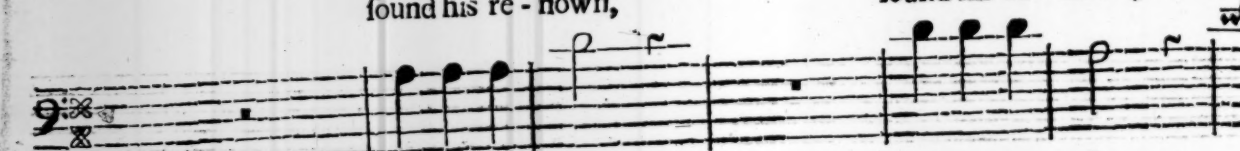
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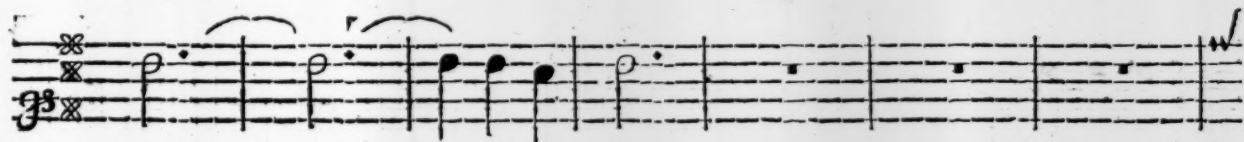
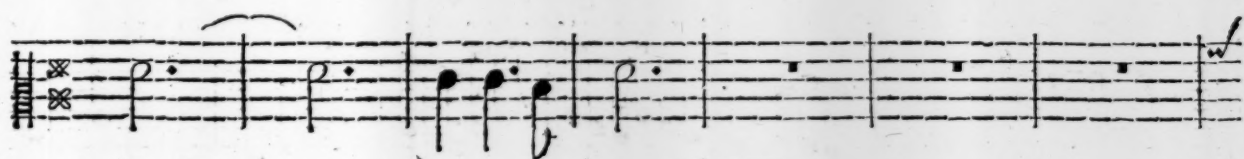
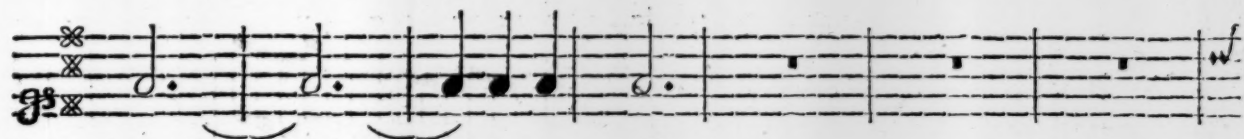
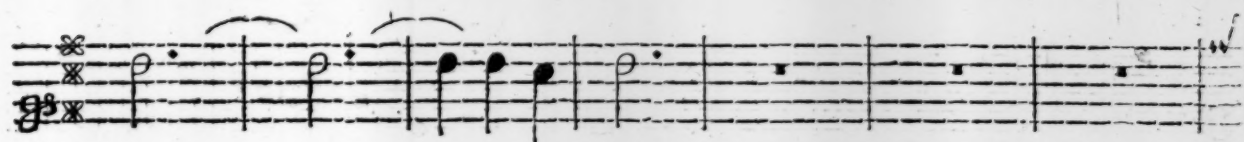
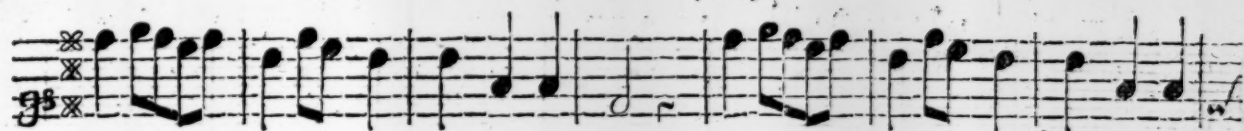
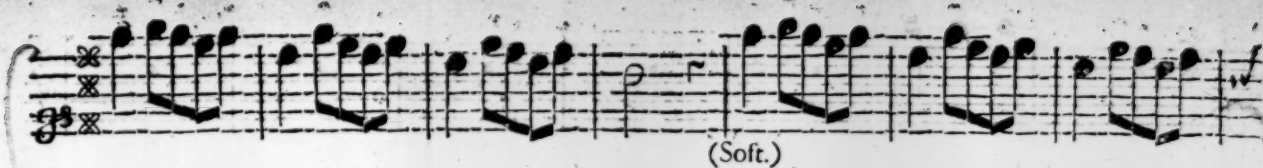


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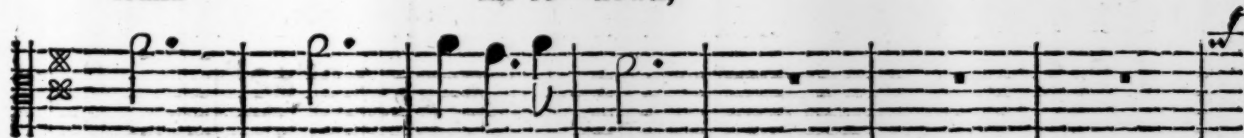
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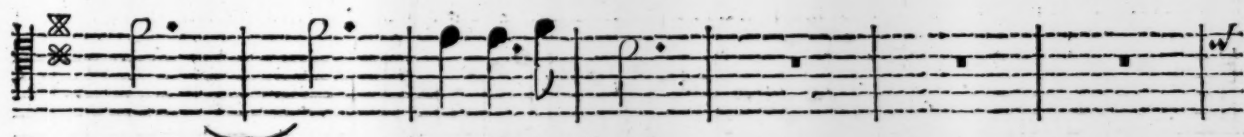




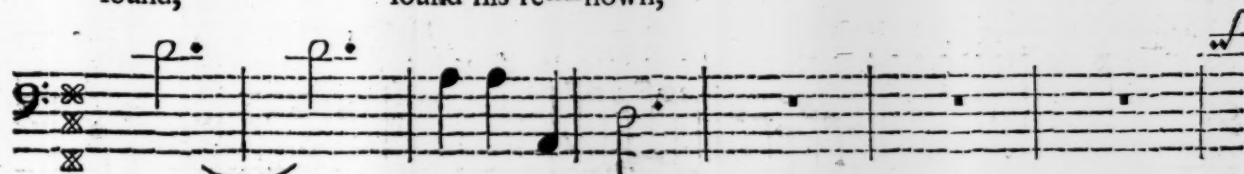
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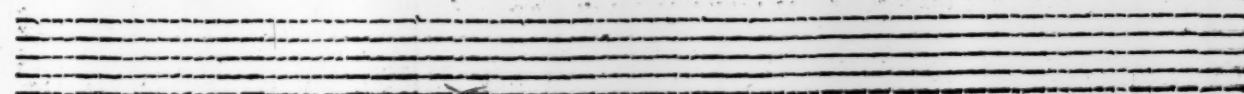
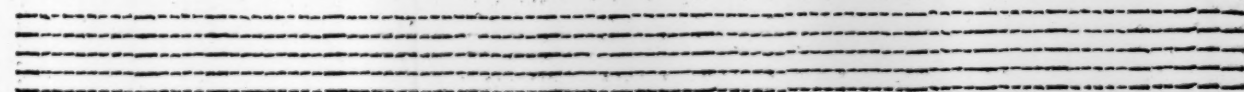
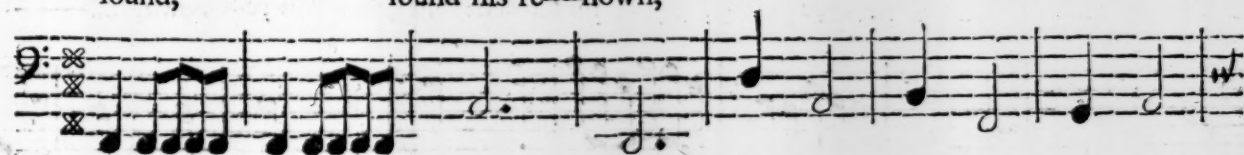
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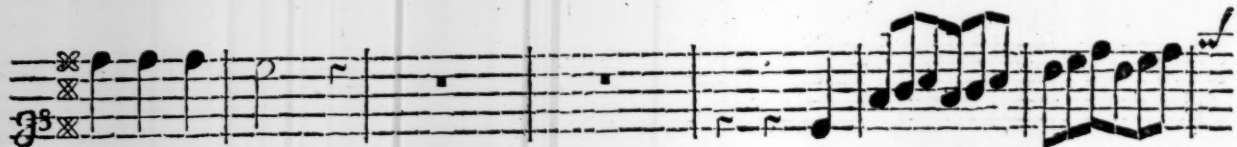
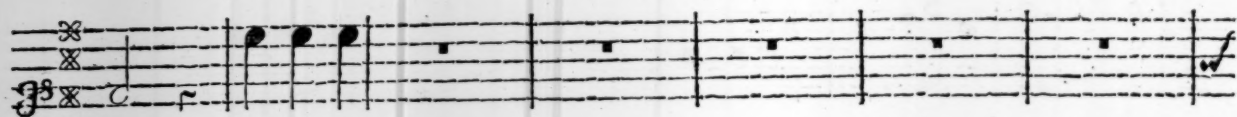
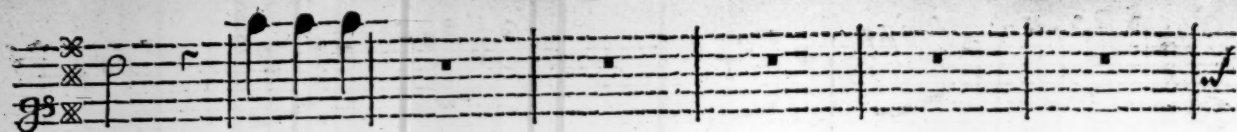
found, found his re---nown,



found, found his re---nown,







found his re—nown,

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found his re - nown, ad—vance

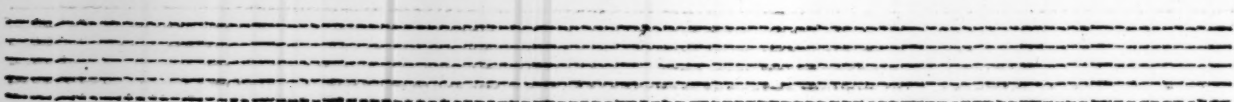
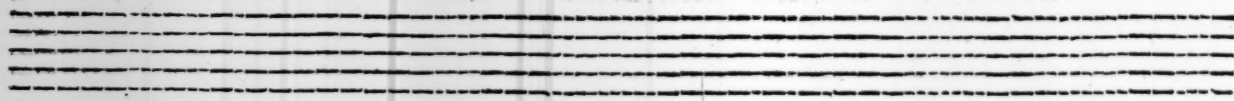
his Crown :

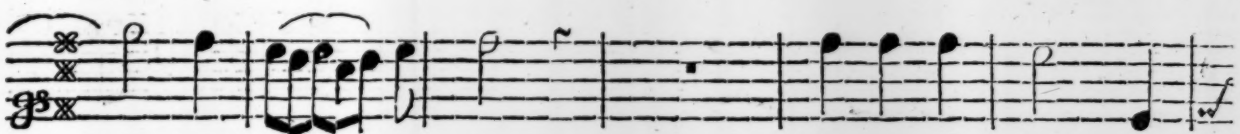
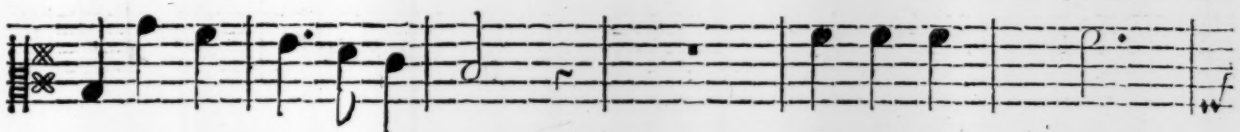
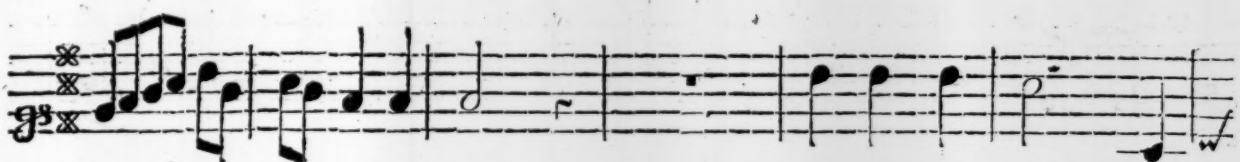
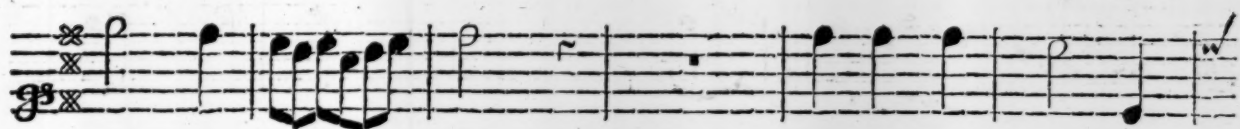
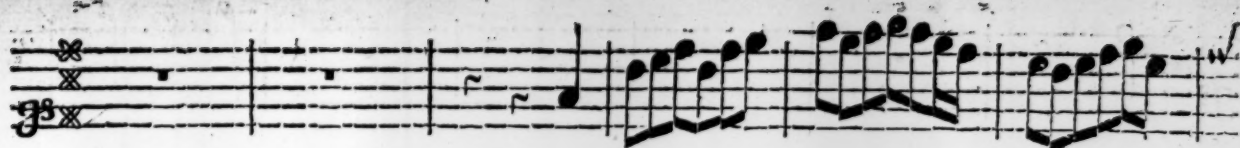
ad—



found his re—nown, ad—vance

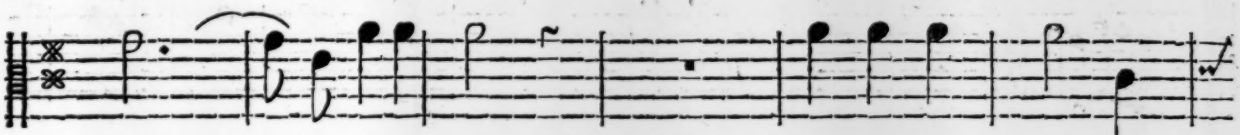
his Crown : found, found his re—nown, ad—





ad—vance his Crown:

found his re—nown, ad—



Crown, ad-vance his Crown:

found his re—nown, ad—



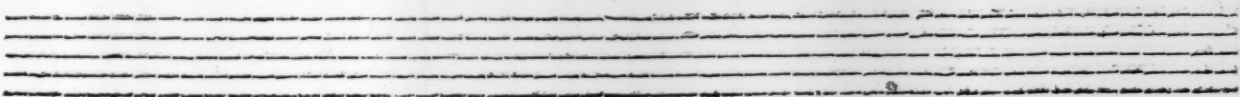
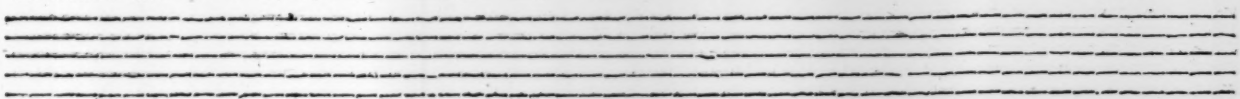
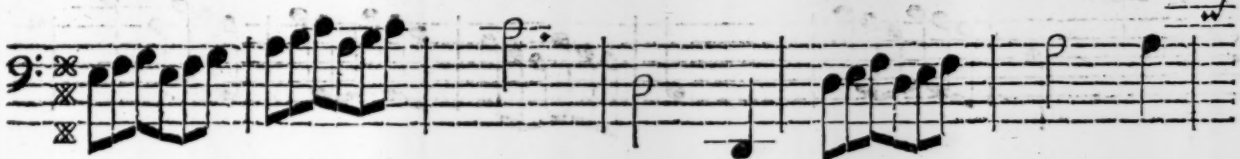
—vance his Crown:

found his re—nown,

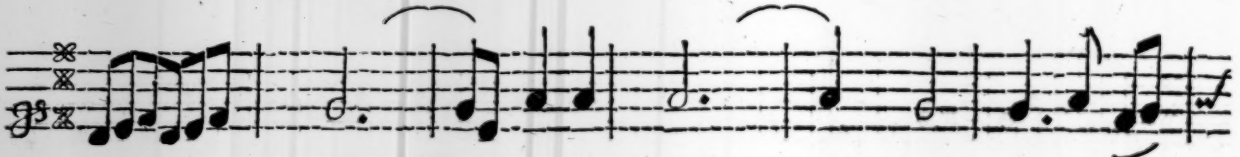
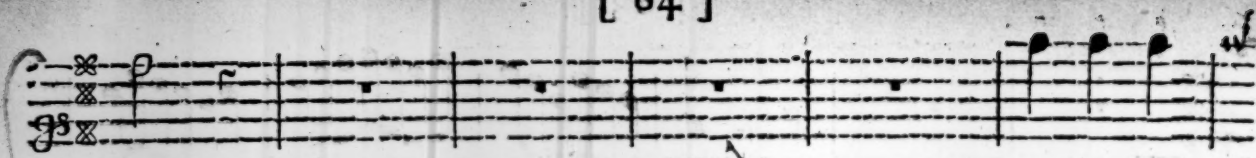


—vance his Crown:

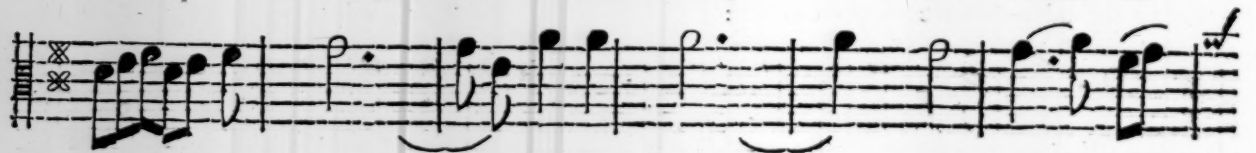
found his re—nown,







— vance — his Crown, ad — vance his



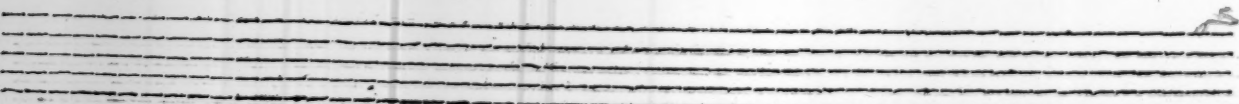
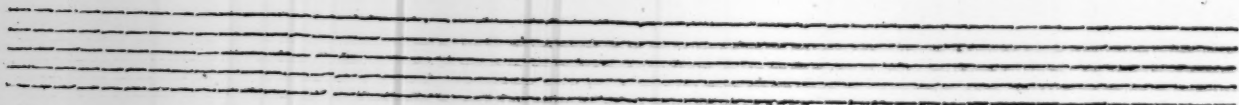
— vance his Crown, advance his Crown, ad — vance his



ad — vance his Crown, ad — vance his



ad — vance his



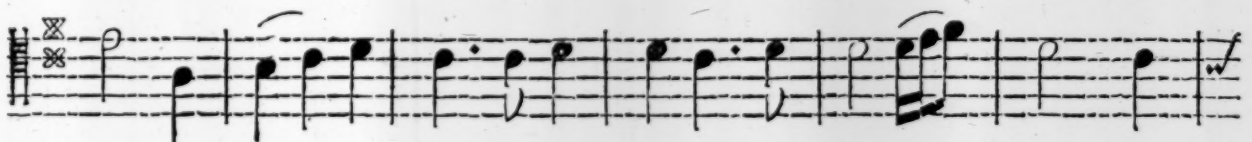




Crown, a—bove all Monarchs, that e'er blest the Earth: a—bove all



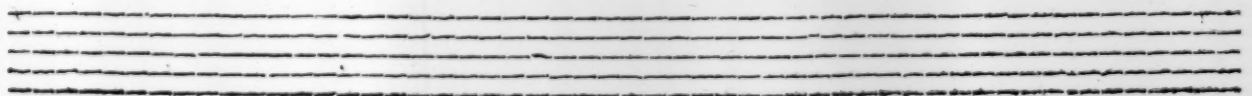
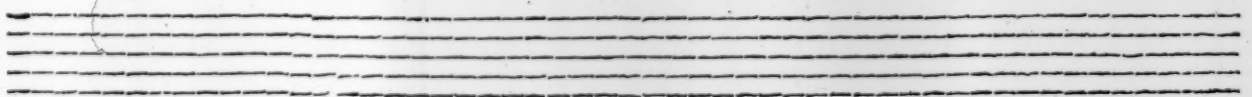
Crown, a—bove all Monarchs, that e're blest the Earth: a—bove all



Crown, a—bove all Monarchs, that e're blest the Earth: a—bove all



Crown, a—bove all Monarchs, that e're blest the Earth: a—bove all



Monarchs that e're blest the Earth.

O! O! sacred Fame, O! sacred

Monarchs that e're blest the Earth.

O! O! sacred Fame, O! sacred

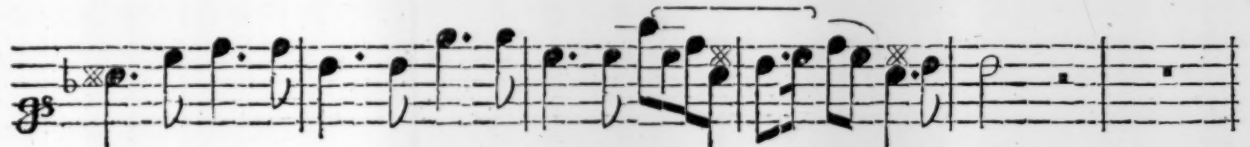
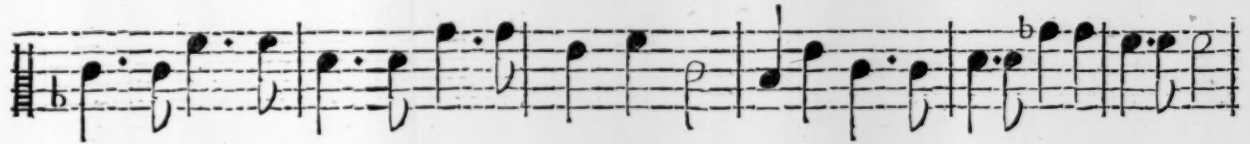
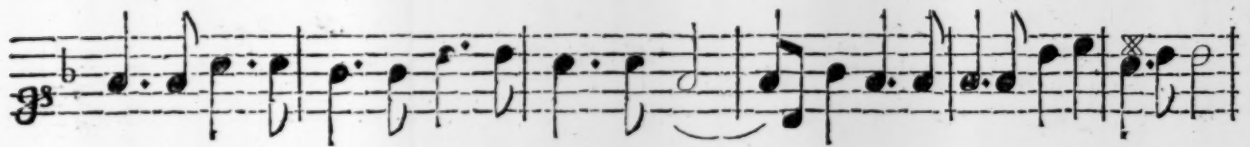
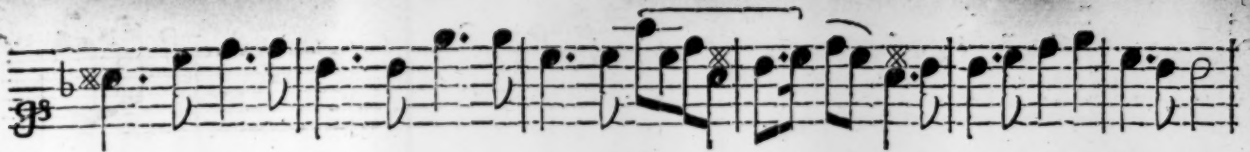
Monarchs that e're blest the Earth.

O! O! sacred Fame, O! sacred

Monarchs that e're blest the Earth.

O! O! sacred Fame, O! sacred

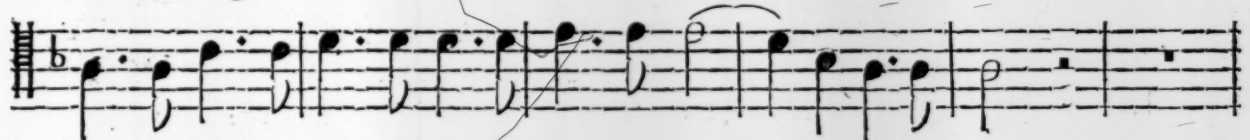
Monarchs that e're blest the Earth.



Fame, embalm his name with Honour here, and glo — — — ry af-ter Death.



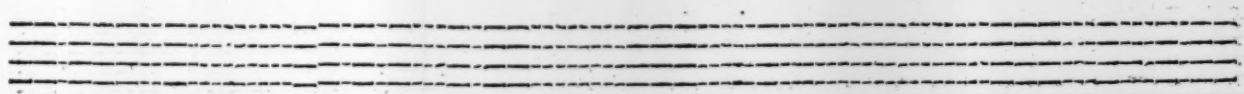
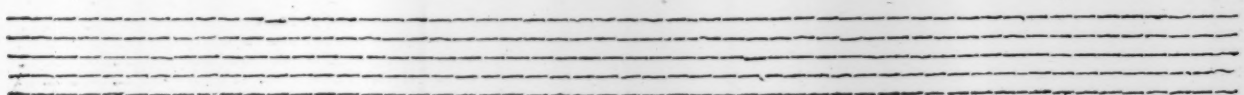
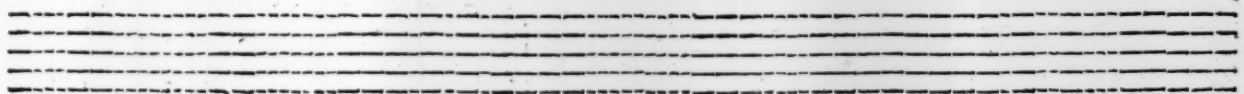
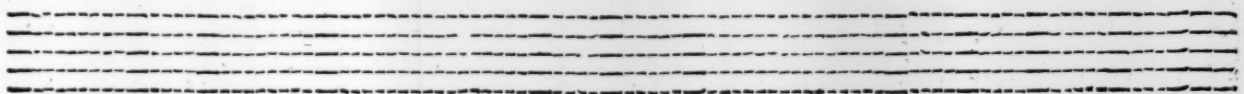
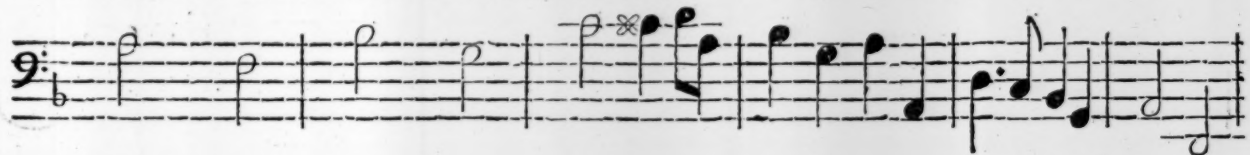
Fame, embalm his name with Honour here, and glo — — — ry af-ter Death.



Fame, embalm his name with Honour here, and glo — — — ry af-ter Death.



Fame, embalm his name with Honour here, and glo — — — ry af-ter Death.







All sing his story, all sing his sto-ry :



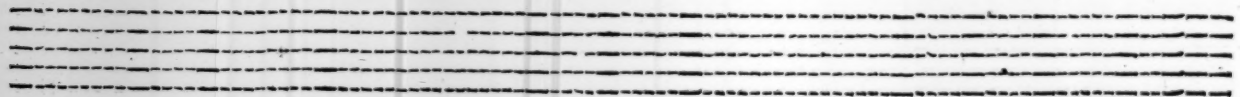
All sing his story, all sing his sto-ry :



All sing his story, all sing his sto-ry :

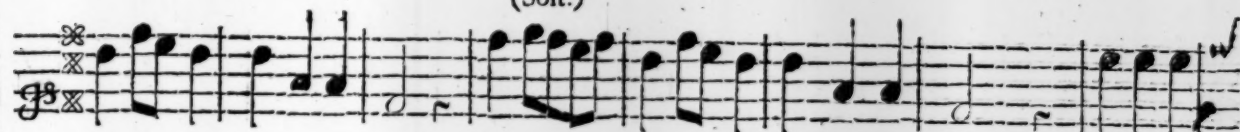


All sing his story, all sing his sto-ry :

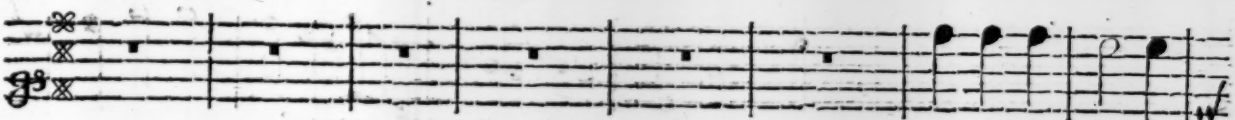




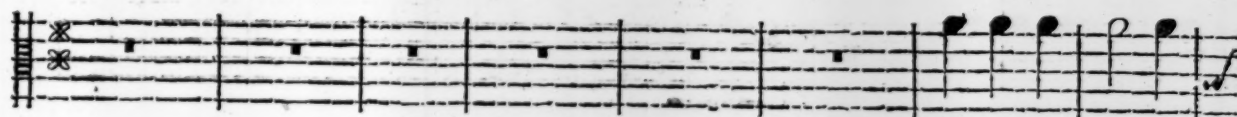
(Soft.)



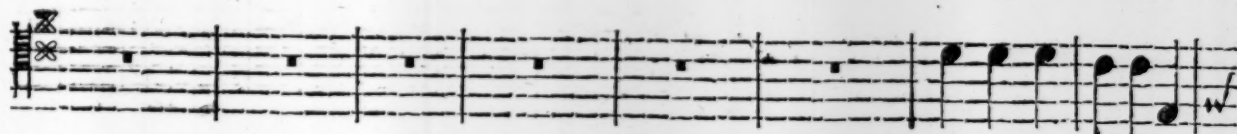
(Soft)



All sing his sto-ry,



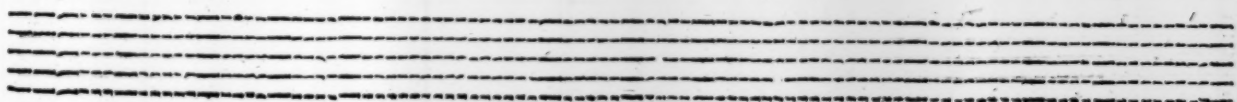
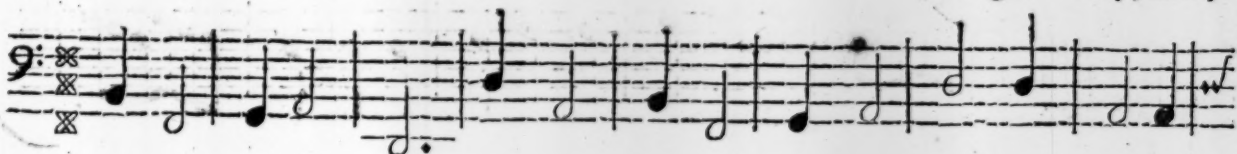
All sing his sto-ry,



All sing his story, Raise,



All sing his story, Raise,





Raise, raise — his Glory; raise,



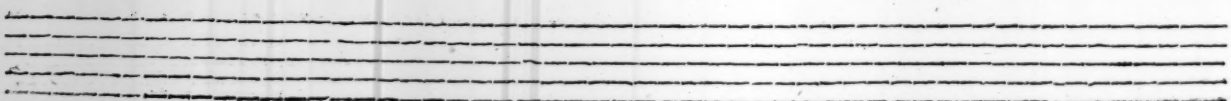
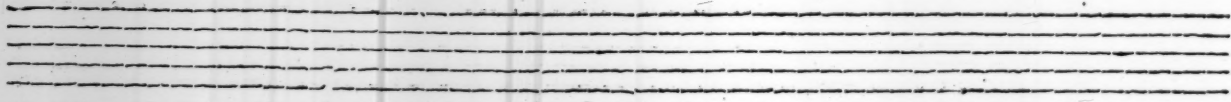
Raise, raise — his Glo — ry



raise — his Glory raise, raise —



raise — his Glory, all, all sing his sto — ry; raise, raise —



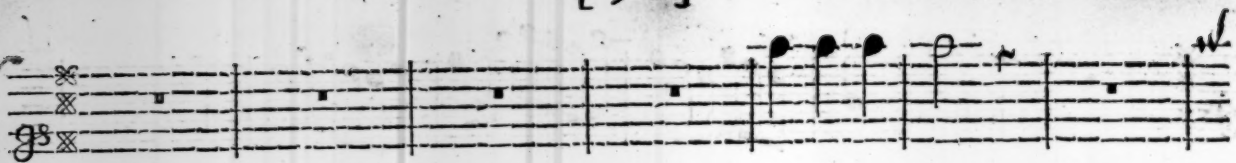


raise his Glo-ry; all sing his sto-ry, raise, raise

raise his Glo-ry; all sing his sto-ry, raise,

his Glo-ry; all sing his sto-ry, raise,

his Glo-ry; all sing his sto-ry,



his Glo—ry; Raife, raife his Glory, a bove all



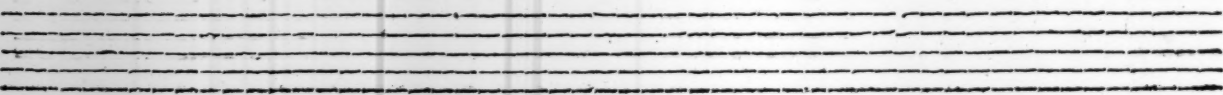
raife his Glo—ry; raife, raife his Glory, a bove all



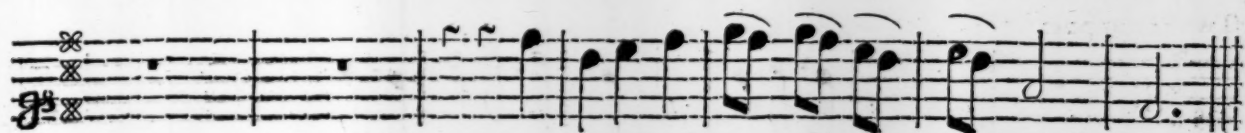
raife his Glory; raife, raife—his Glory a bove all



Raife, raife—his Glory; a bove all



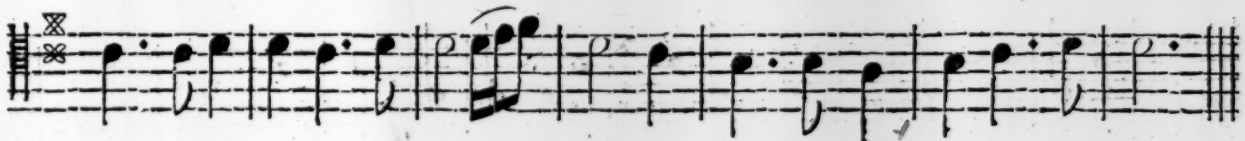




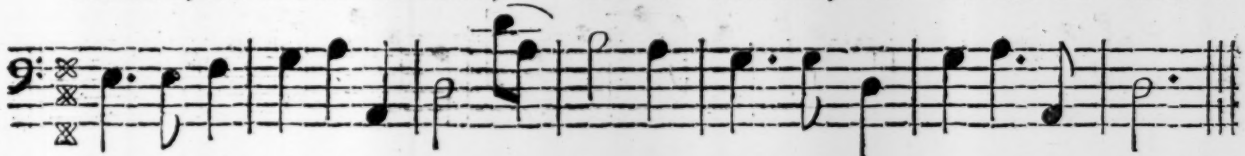
Monarchs, that e'er blest the Earth; a—bove all Monarchs, that e'er blest the Earth.



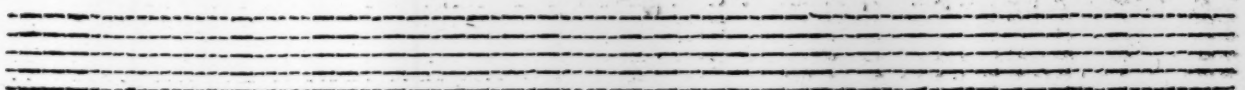
Monarchs, that ere blest the Earth; a—bove all Monarchs, that ere blest the Earth.



Monarchs, that e're blest the Earth; a—bove all Monarchs, that e're blest the Earth.



Monarchs, that ere blest the Earth; a—bove all Monarchs, that e're blest the Earth.

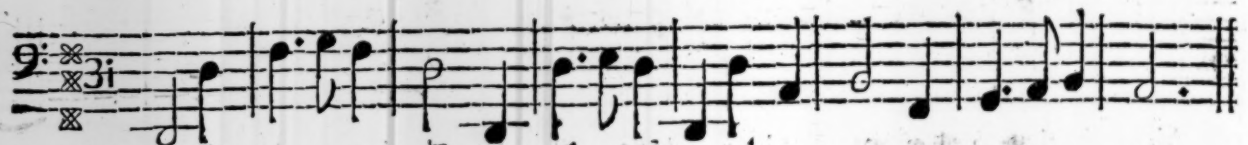
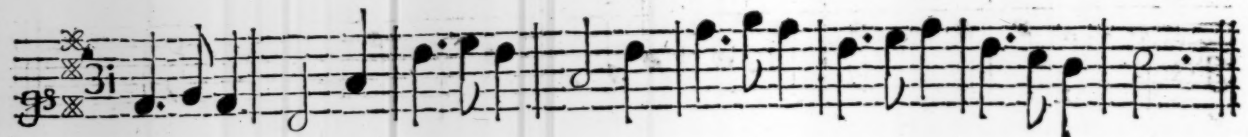
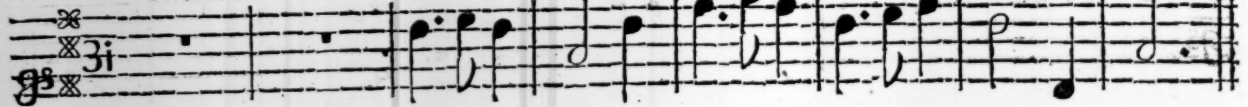




Fourth Act Tune.



Two Trumpets.



## Country Dance, in the Fifth Act.

1

2

1

2

1

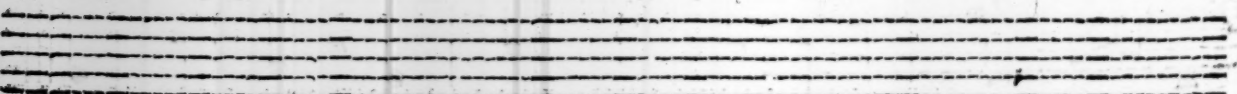
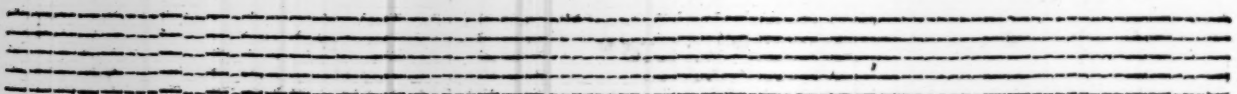
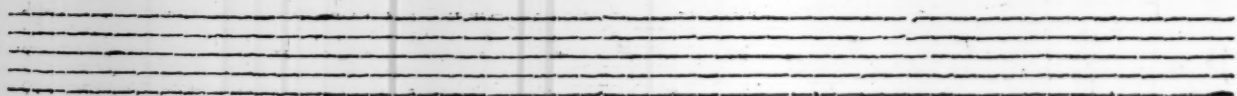
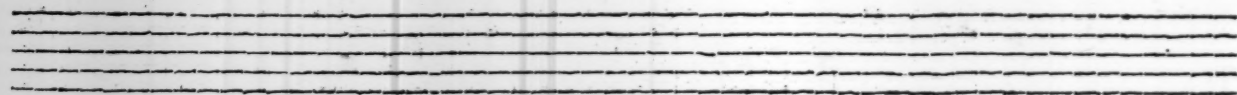
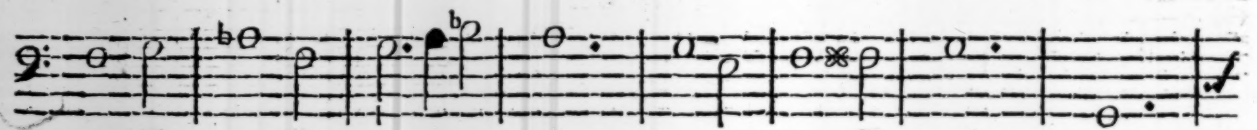
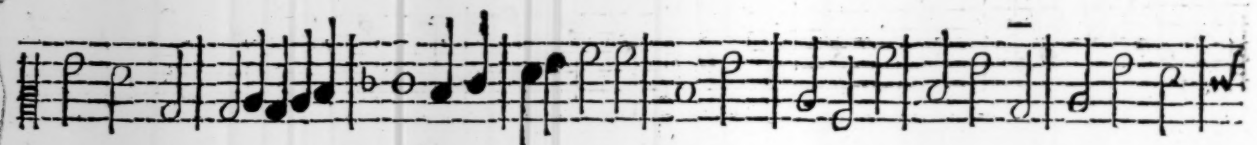
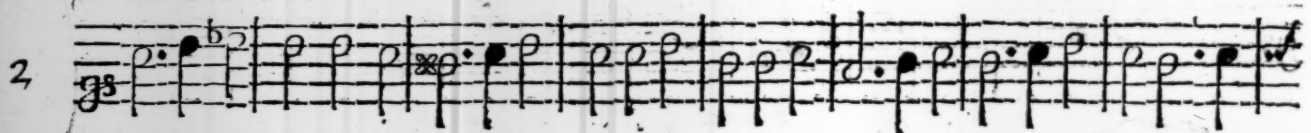
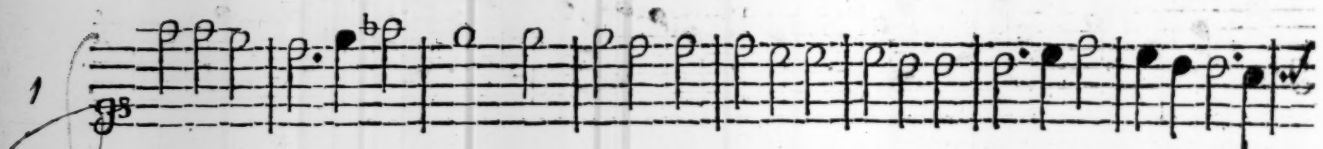
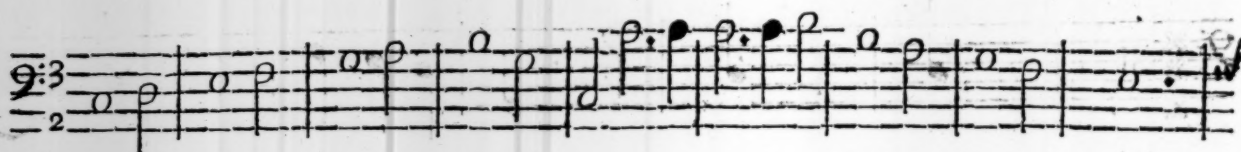
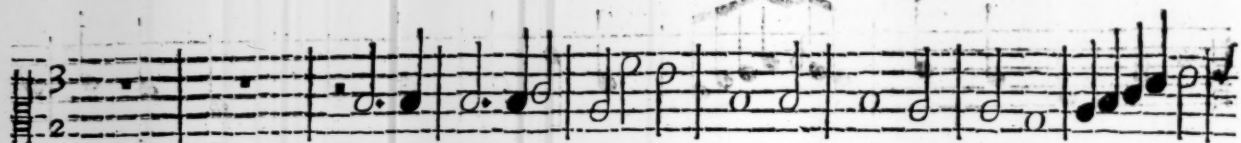
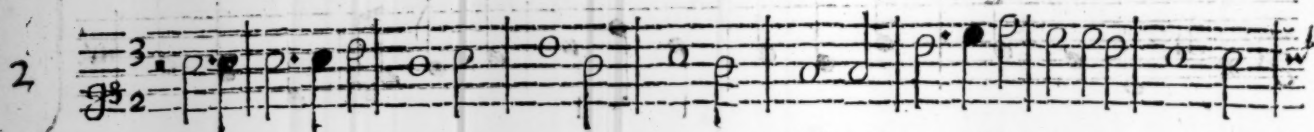
2



## Masque in the same Act.



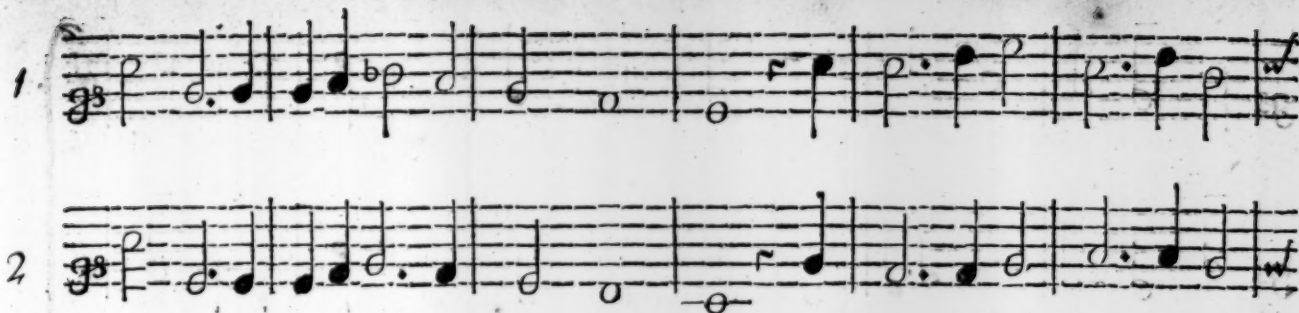
Prelude for Violins only.





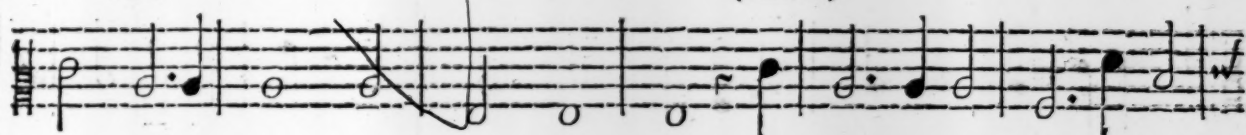
(Soft.)

(Chorus.)



Vers.

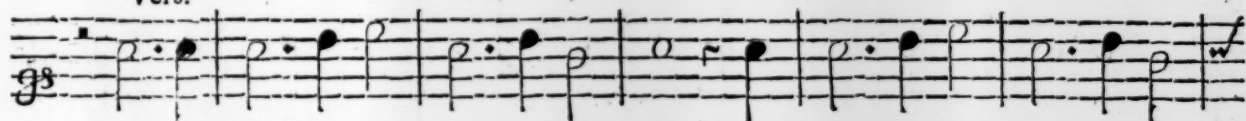
(Chorus)



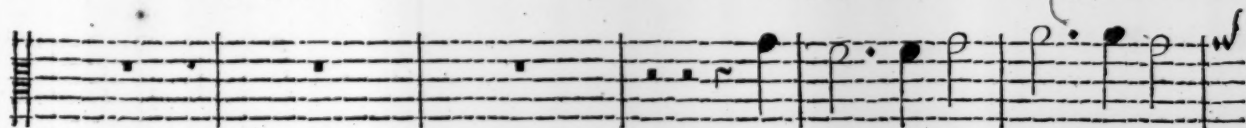
Enter *Cupid*, and Sings.

(Chorus)

Vers.



Call the *Nymphs*, and the *Fawns*, from the Woods; the *Nymphs*, and the *Fawns*, from the



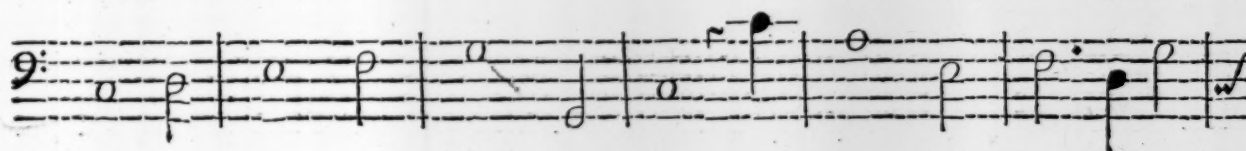
the *Nymphs*, and the *Fawns*, from the  
(Chorus.)



the *Nymphs*, and the *Fawns*, from the

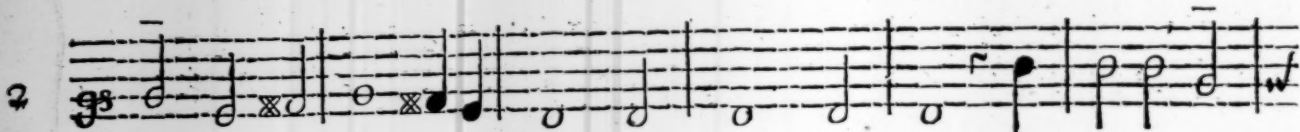
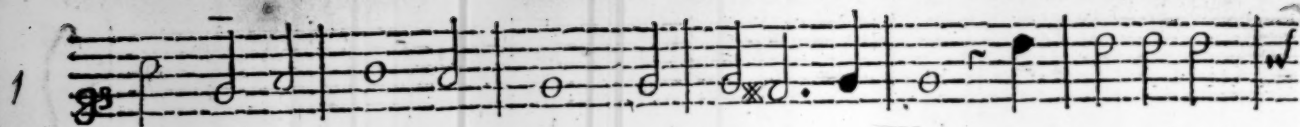


the *Nymphs*, and the *Fawns*, from the



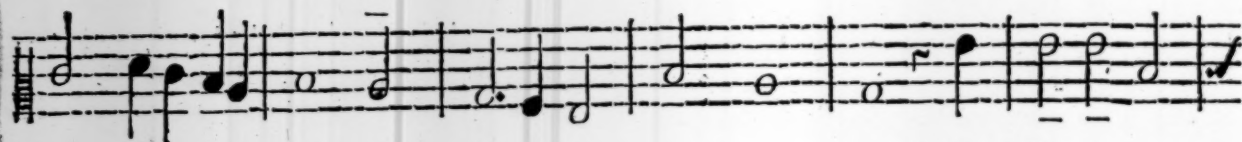
Vers.

(Chorus.)



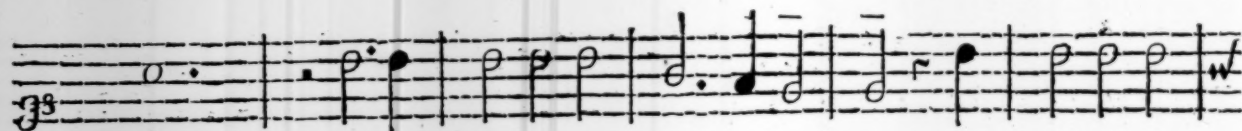
Vers.

(Chorus.)



Vers.

(Chorus.)



Woods.

Call the Nairs, and Gods of the Floods; the Nairs, and



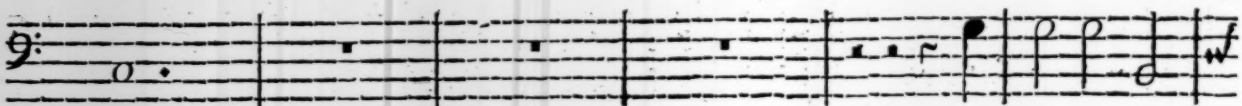
Woods.

The Nairs, and



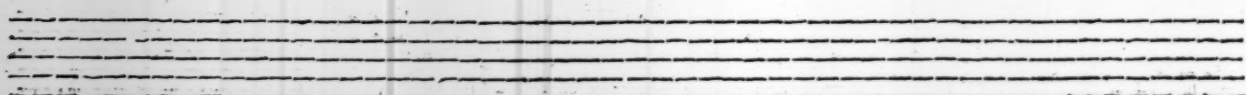
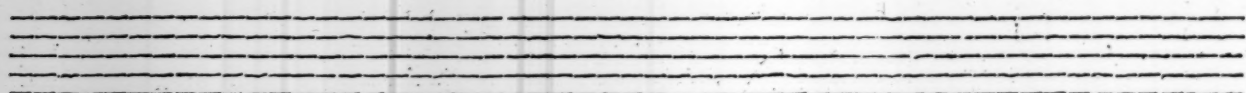
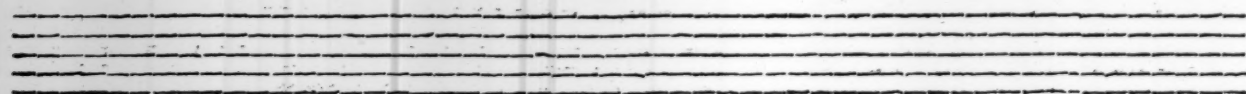
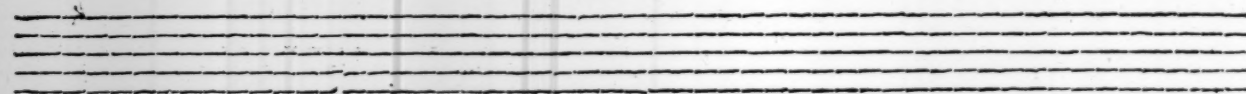
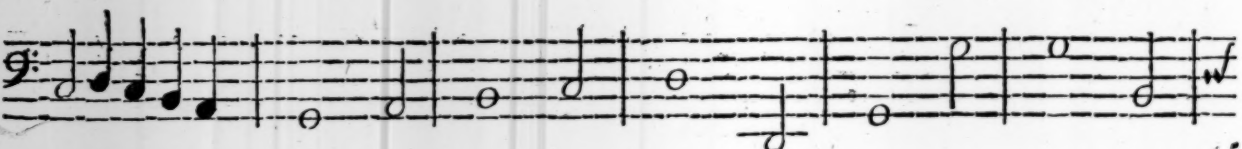
Woods.

The Nairs, and



Woods.

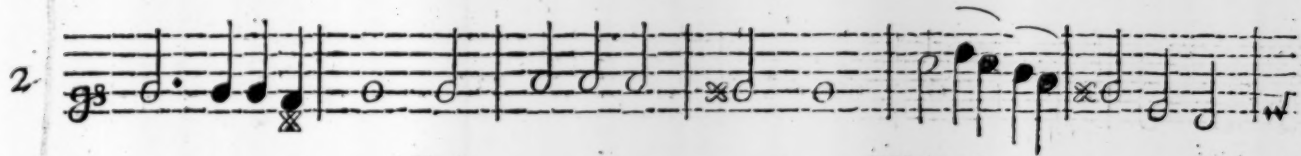
The Nairs, and



Vers.

(Chorus.)

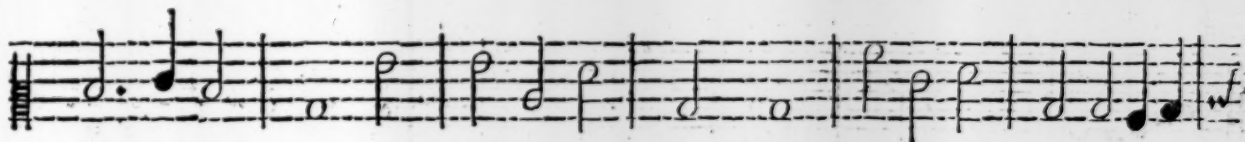
Vers.



Vers.

(Chorus.)

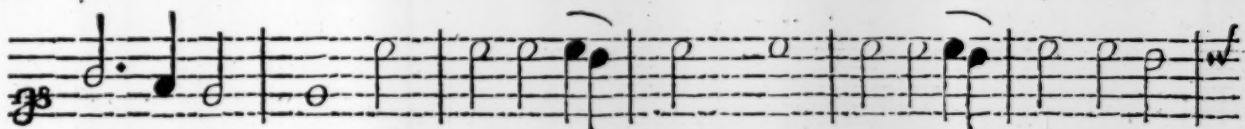
Vers.



Vers.

(Chorus.)

Vers.



Gods of the Floods. Call *Flora*, and *Co—mus*; *Flora*, and *Comus*. Si—



## Gods of the Floods.

*Flora*, and *Comus*.



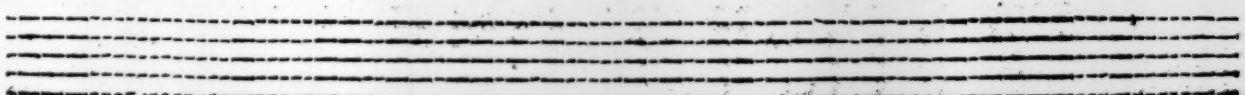
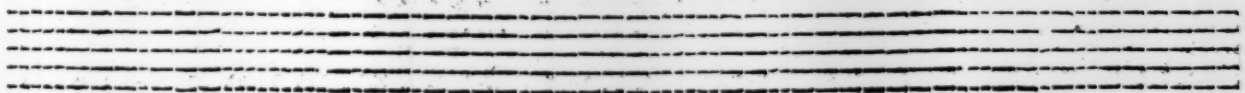
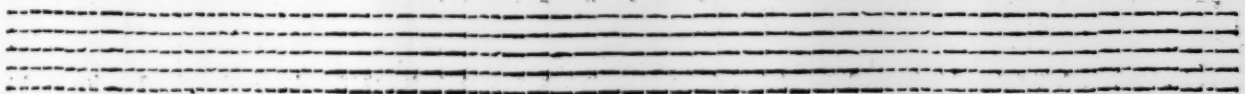
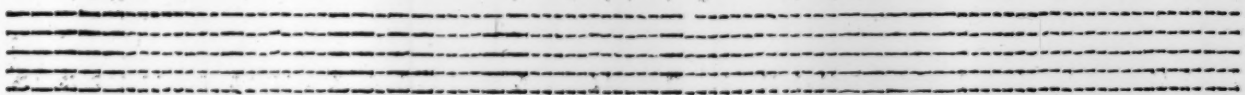
## Gods of the Floods.

*Flora*, and *Comus*.



**Gods of the Floods.**

*Flora*, and *Comus*.





(Chorus.)

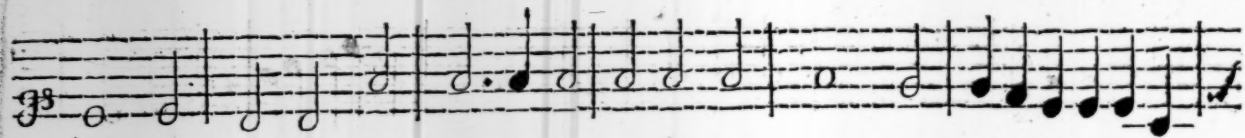
Vers.



2

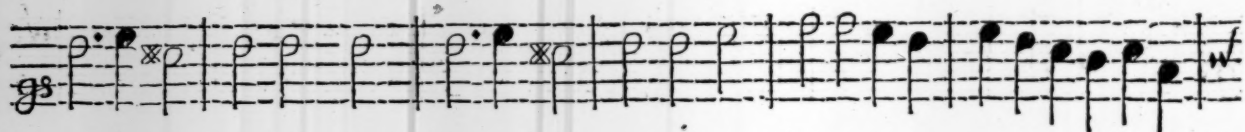
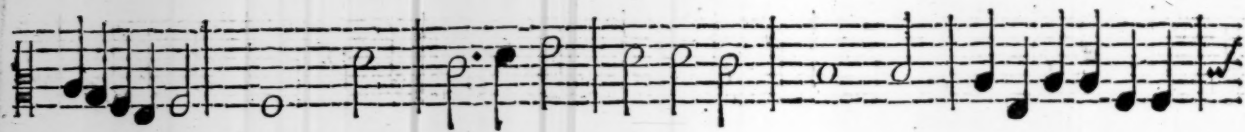
(Chorus.)

Vers.

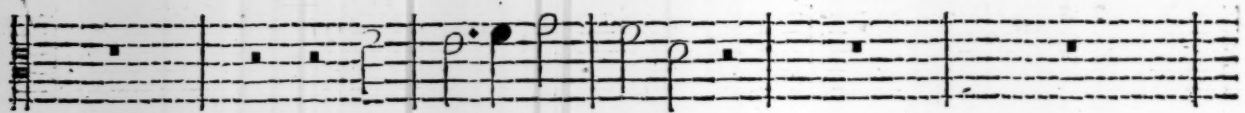


(Chorus.)

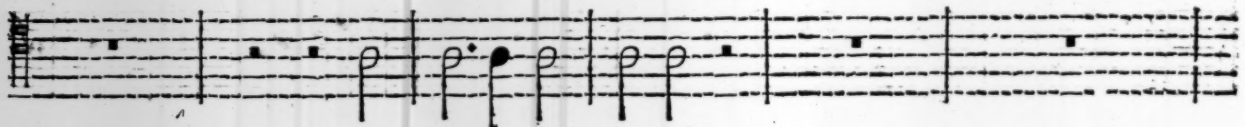
Vers.



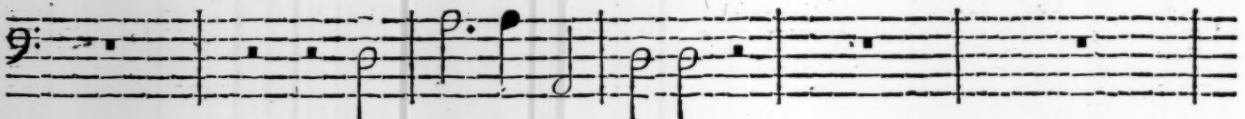
—lenus, and Momus; Si—lenus, and Momus. Call Bacchus and his Merry merry merry



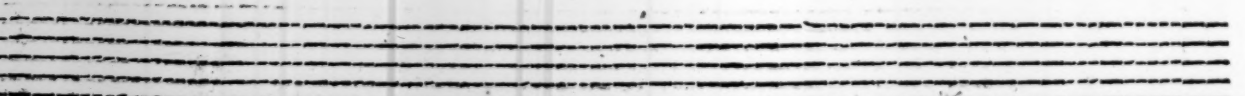
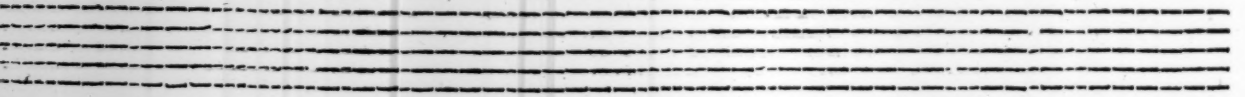
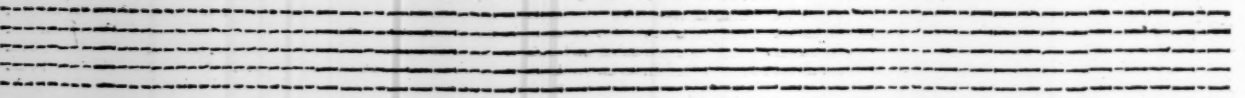
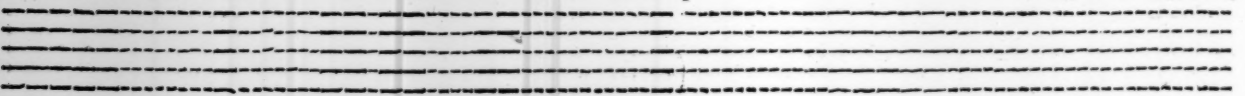
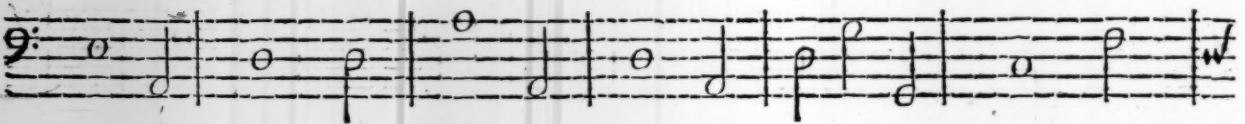
Si—lenus, and Momus.



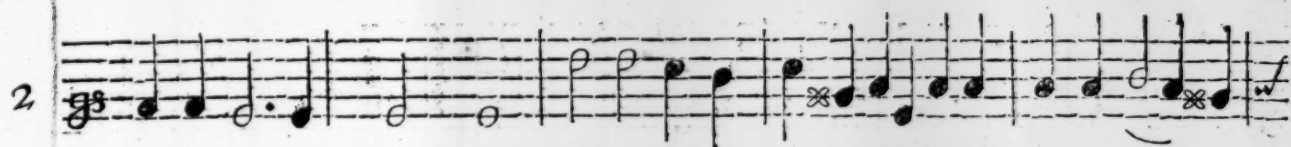
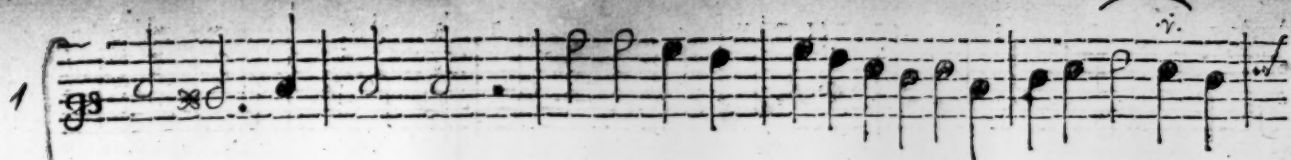
Si—lenus, and Momus



Si—lenus, and Momus.



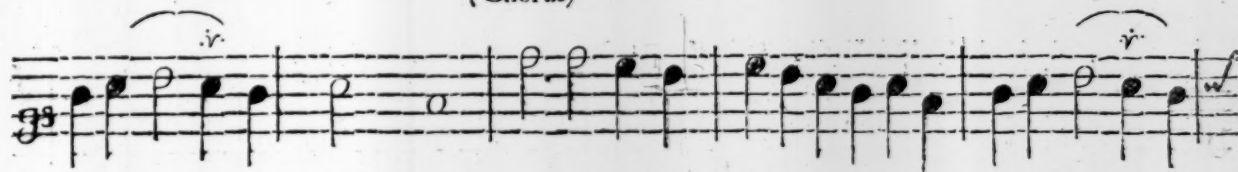
(Chorus.)



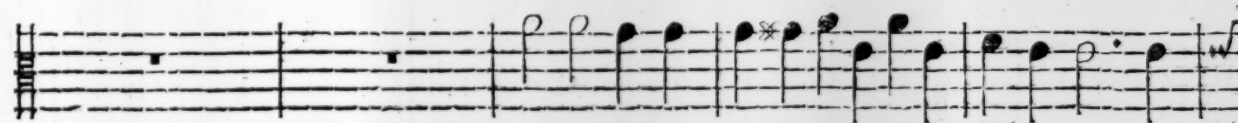
(Chorus.)



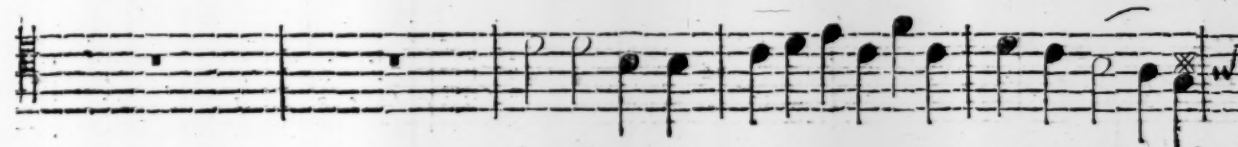
(Chorus)



merry, merry Fellows. Bacchus, and his merry merry, merry merry, merry



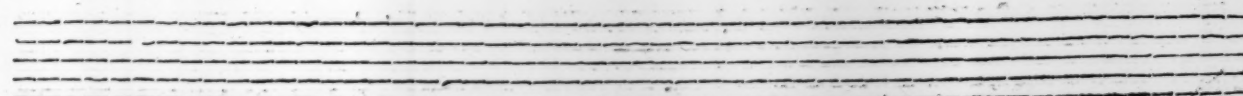
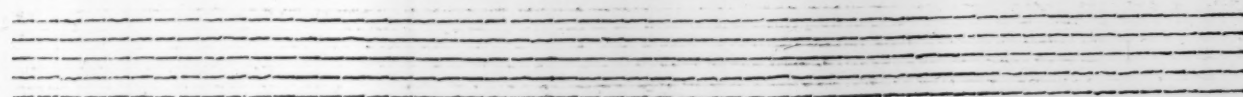
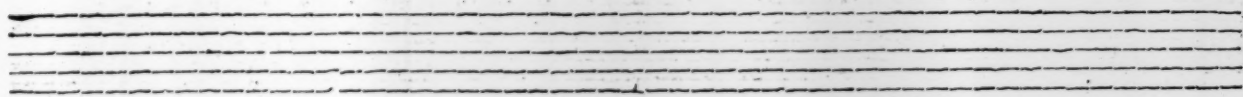
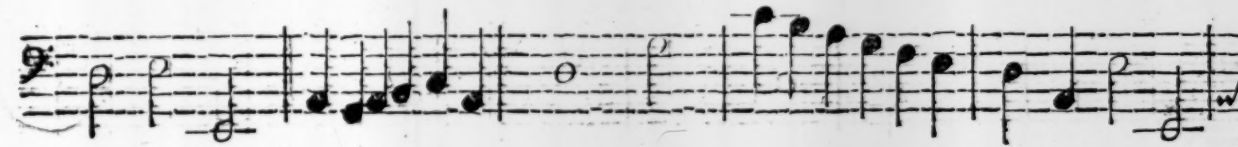
Bacchus, and his merry merry, merry merry, mer—ry



Bacchus, and his merry merry, merry merry, mer—ry

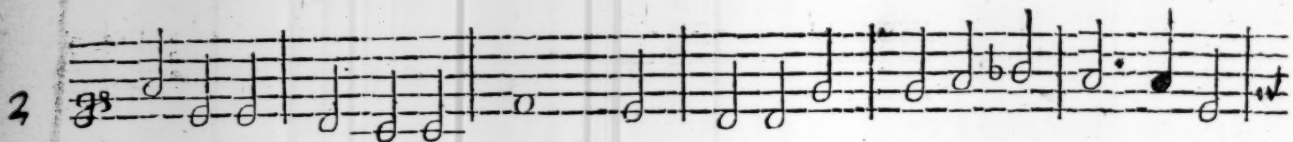


Bacchus, and his merry merry, merry merry, mer—ry



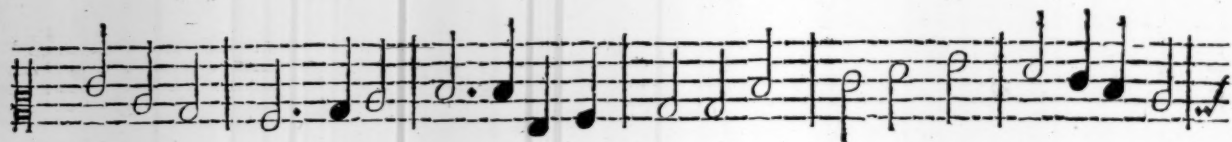
Vers.

(Chorus.)



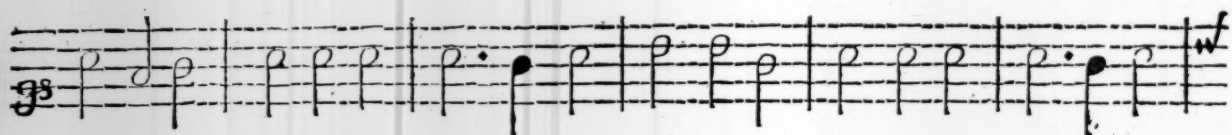
Vers.

(Chorus.)



Vers.

(Chorus.)



fellows. *Sil—vanus, and Ce—res, and Tellus, Sil—vanus, and Ceres, and*



fellows.

*Sil—vanus, and Ce—res, and*



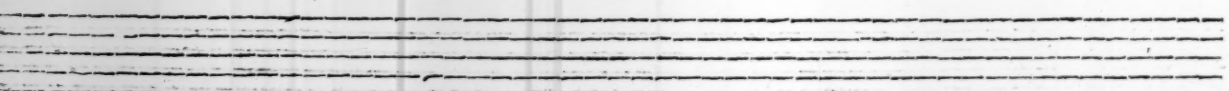
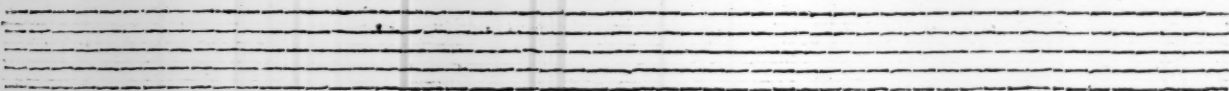
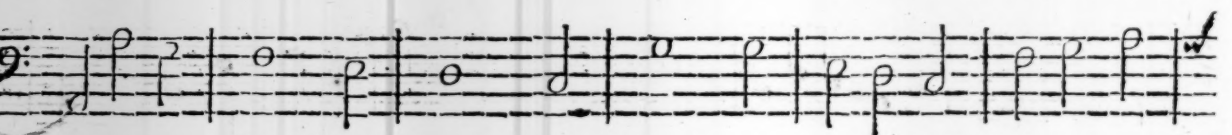
fellows.

*Sil—vanus, and Ce—res, and*



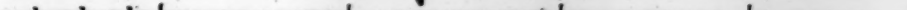
fellows.

*Sil—vanus, and Ce—res, and*





**Vers.**

2 

Vers.

A single staff of handwritten musical notation. The notation includes a variety of note values: minims (half notes), crotchets (quarter notes), and quavers (eighth notes). There are also rests and a double bar line with a repeat sign. The handwriting is in ink on aged paper.

Vers.

*Tellus.* all leave for a while their a—bodes, all leave for a

*Fellus.*

*Tellus.*

[illegible]

*Tellus.*

A single staff of handwritten musical notation. The notation includes a variety of note values: minims (half notes), crotchets (quarter notes), and quavers (eighth notes). The notes are written on a five-line staff with a clef. The piece concludes with a 'w' marking, likely indicating a repeat or a specific ending.

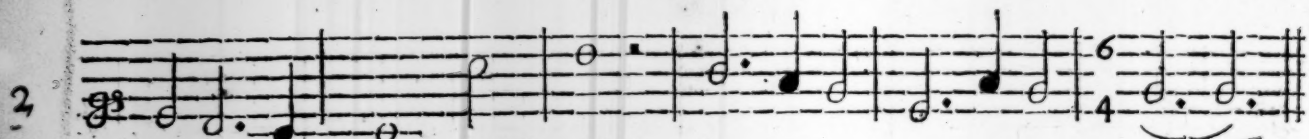
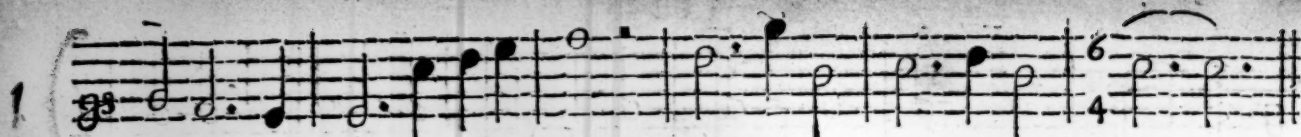
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 104

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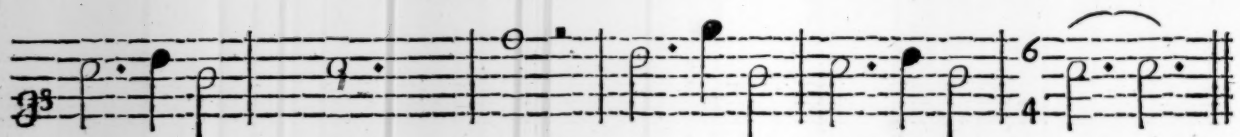
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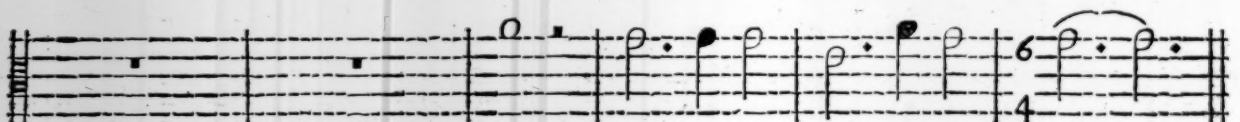
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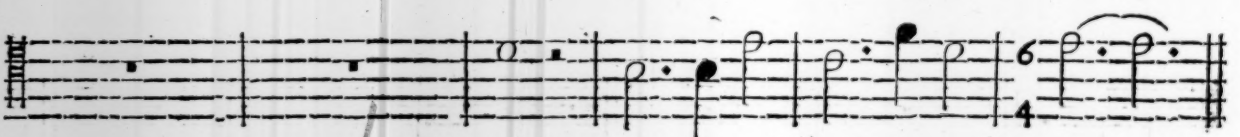
(Chorus.)



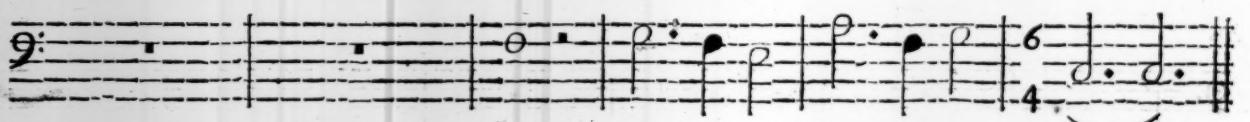
while their a—bodes, all leave for a—while their a—bodes.



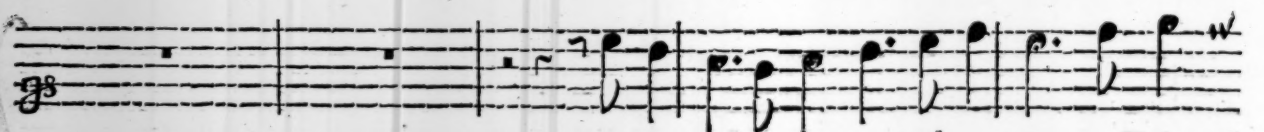
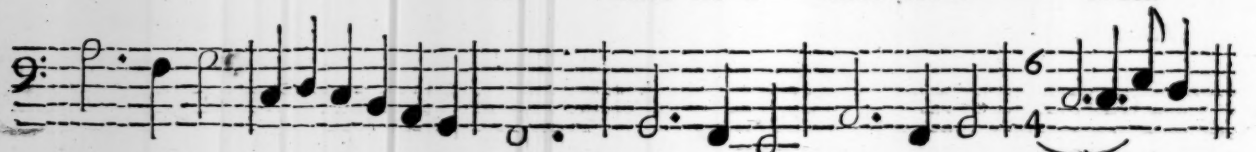
all leave for a—while their a—bodes.



all leave for a—while their a—bodes.



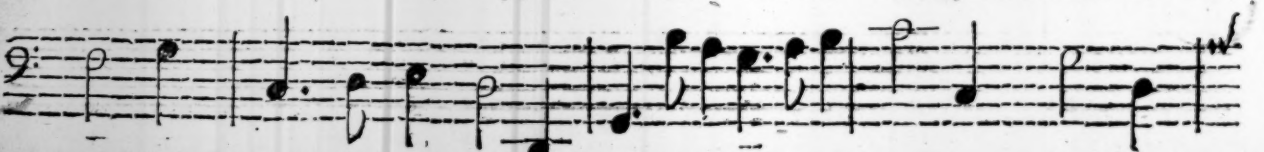
all leave for a—while their a—bodes.



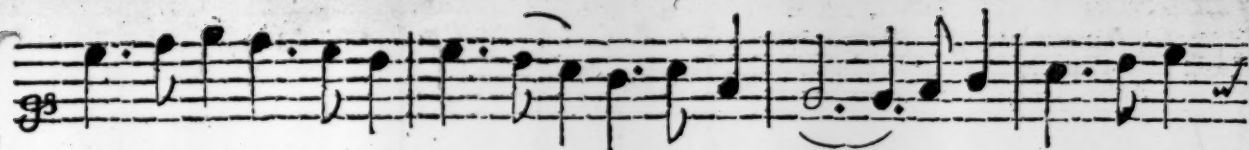
Let the Graces, and Pleasures re—pair, with the



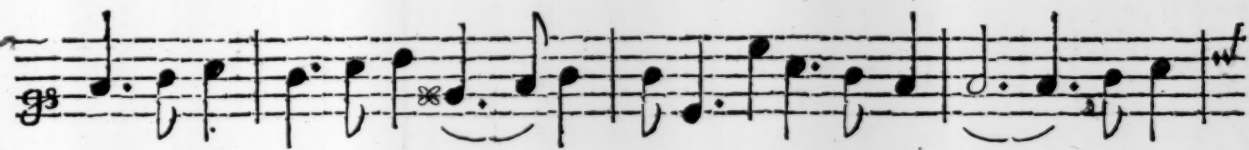
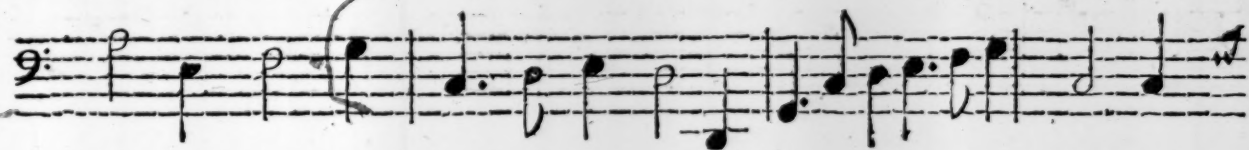
youthfull, the gay, the witty, and Fair. Let the Graces, and Pleasures re—







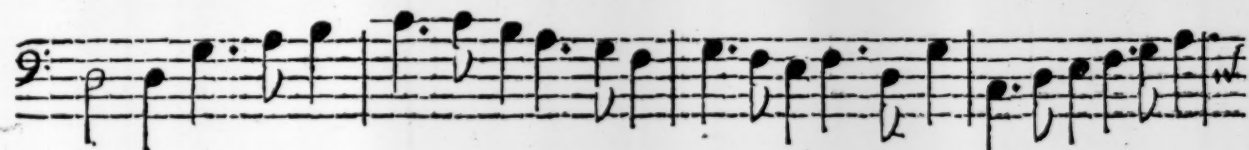
— pair, with the youthfull, the Gay, the Wit—ty, and Fair. May all harmleſs de—



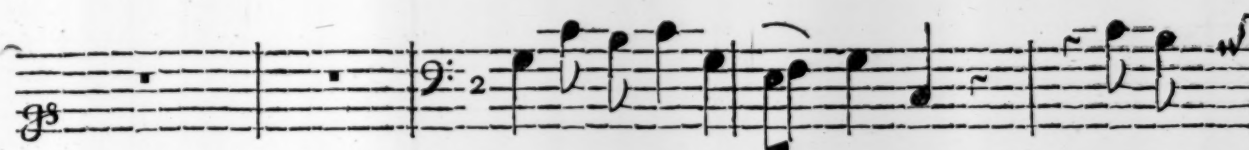
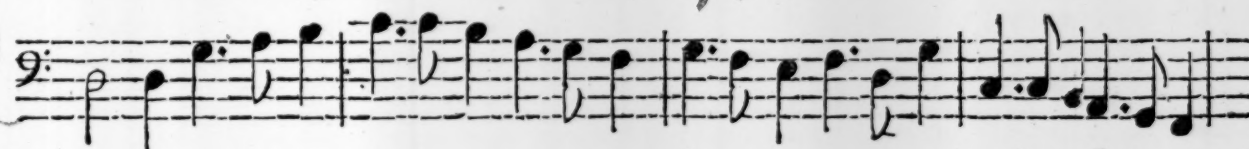
— lights, Happy dayes and kind Nights, for ever attend this bleſt Pair. May all



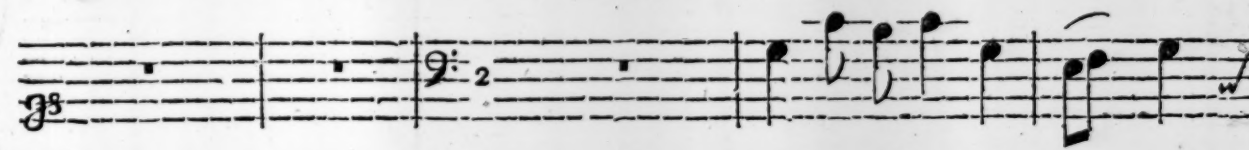
harmleſs delights, Happy dayes and kind Nights, for ever attend this bleſt Pair. May all



harmleſs delights Happy dayes and kind Nights for ever attend this bleſt Pair.




Come, come away, Come, come away, no de—



Come, come away, Come, come a







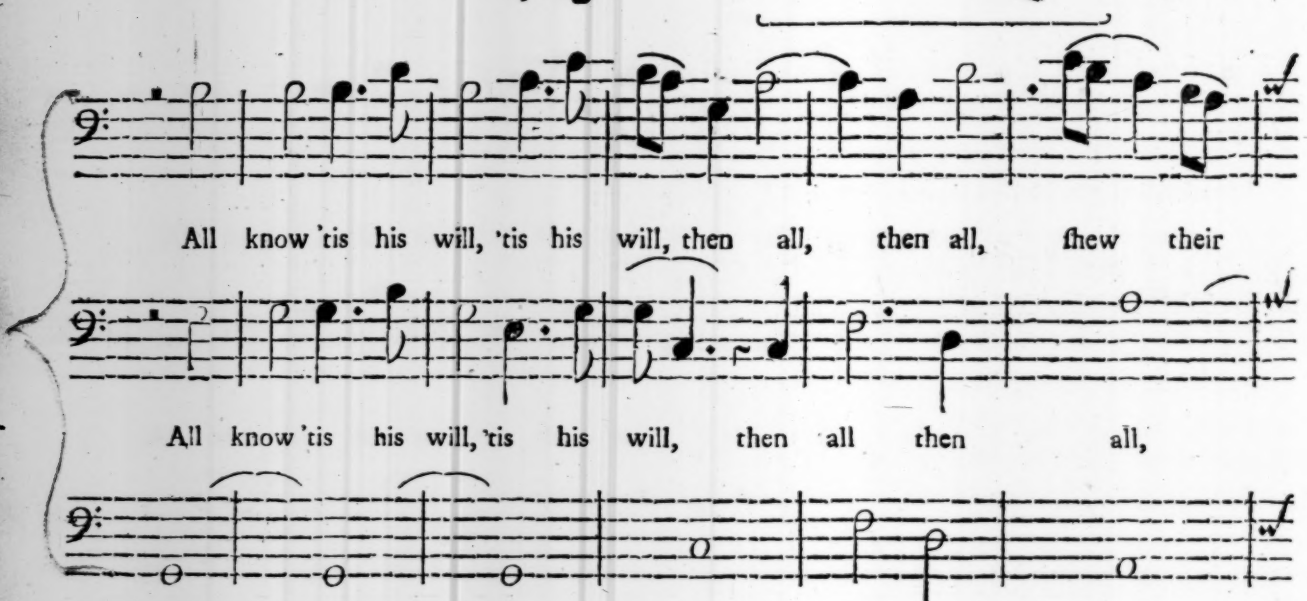
—lay, no de—lay, no, no, no, no, no, no, no, no, no de—

—way, no de—lay, no de—lay, no, no, no, no, no de—lay, no, no, no de—



—lay, come away, come away come, come a—way, come, come a—way.

—lay, come away come a—way, come, come a—way, come, come a—way.



All know 'tis his will, 'tis his will, then all, then all, shew their

All know 'tis his will, 'tis his will, then all then all,



Skill; then all, then all, —shew their Skill.

shew their Skill; then all, —shew their Skill. To grace

To graces loves Tri-umph-ing day, to  
Loves Tri-umph-ing day, to grace Loves Tri-umph-ing day.

grace Loves Tri-umph-ing day.  
-umph-ing day.

Prelude for Violins, and Hautboyes.

Both. Haut.

Haut.

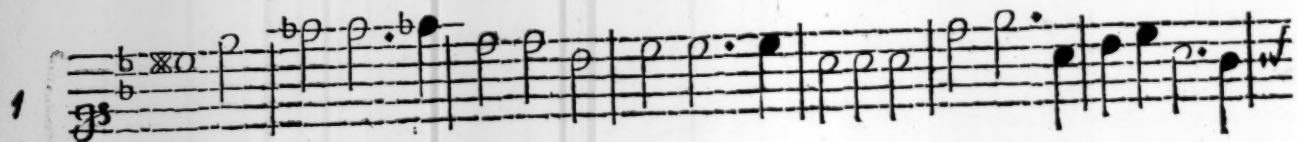
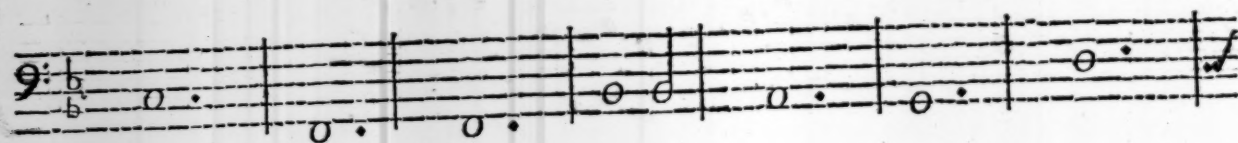
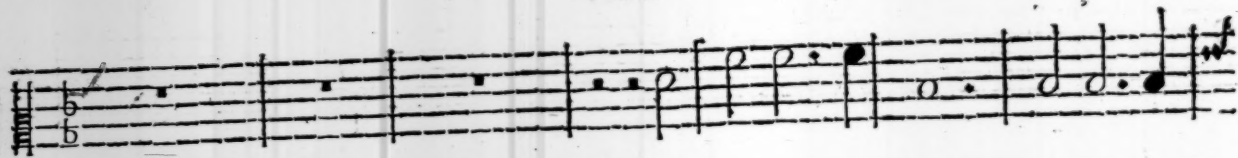




Violin.



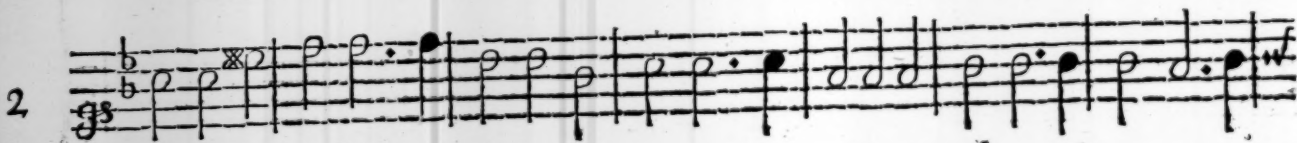
Violin.



Haut.

Violin.

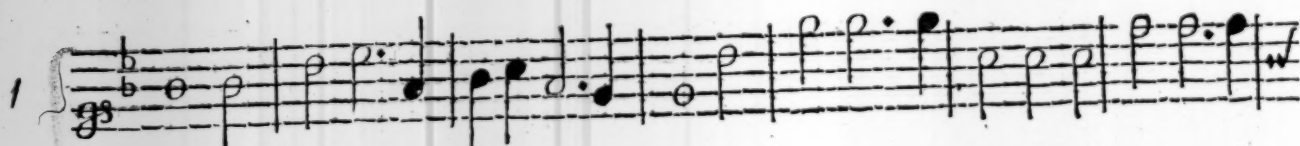
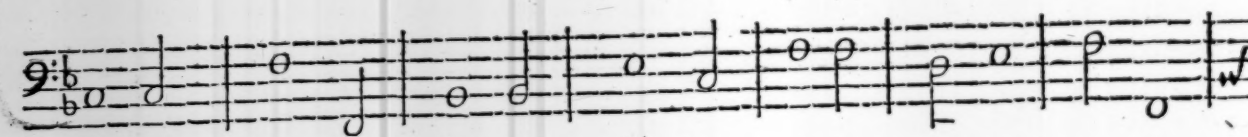
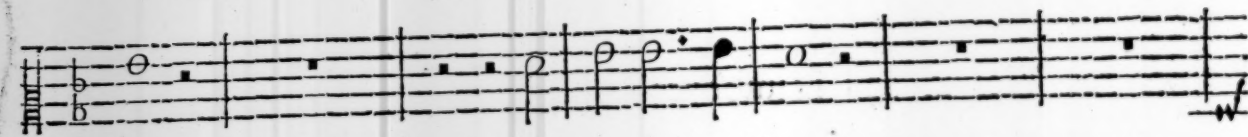
Haut.



Haut.

Violin.

Haut.



Violin.

Haut.

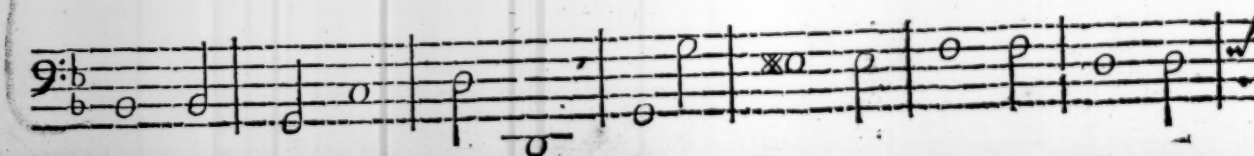
Violin.



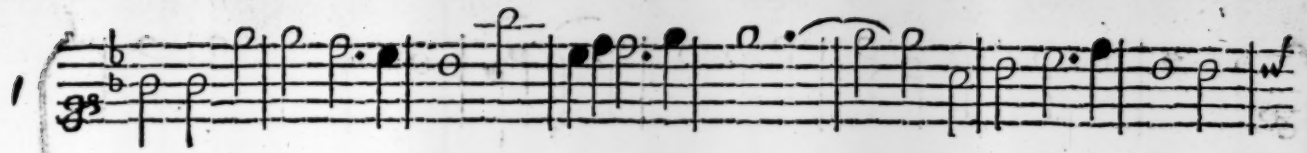
Violin.

Haut.

Violin.







Handwritten musical notation for the first system of 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The notation is in a cursive, handwritten style.

2

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is a single line with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter note G4, followed by a half note A4, and a half note B4. A slur covers the next two measures: a half note G4 and a half note F4. The melody continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The staff ends with a double bar line.

Handwritten musical notation for the first staff of the song. The key signature is one flat (B-flat), and the time signature is 3/8. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). There are slurs over the last two measures.

Cho. Be—hold O mighty'ft, O mighty'ft of Gods, be—hold, be—hold, at

Be---hold, be———hold

O mighty'ft, O mighty'ft, of Gods, be——

Be-----hold O mighty'ft, O mighty'ft, of Gods, be-----hold,

be—

[illegible]

Be—hold, be—hold,

○ mighty'ft ○ mighty'ft, of

[illegible]

*[The following text is extremely faint and largely illegible due to low contrast and blurring. It appears to be a multi-paragraph document or report.]*

*[The page contains several lines of extremely faint, illegible text, likely bleed-through from the reverse side.]*

1. The first step in the process of creating a new product is to identify a market need. This involves conducting market research to understand the target audience and their requirements.

2. Once a market need is identified, the next step is to develop a product concept. This involves brainstorming ideas and creating a detailed description of the product.

3. The third step is to create a prototype. This involves building a physical model of the product to test its functionality and appearance.

4. The fourth step is to conduct a feasibility study. This involves evaluating the technical, financial, and market viability of the product.

5. The fifth step is to develop a business plan. This involves outlining the marketing, sales, and financial strategies for the product.

6. The sixth step is to secure funding. This involves seeking investment from venture capitalists, angel investors, or crowdfunding platforms.

7. The seventh step is to manufacture the product. This involves sourcing materials, hiring a manufacturer, and overseeing the production process.

8. The eighth step is to launch the product. This involves creating a marketing campaign, setting up distribution channels, and promoting the product to the target audience.

9. The ninth step is to monitor and evaluate the product's performance. This involves tracking sales, customer feedback, and market trends to make necessary adjustments.

10. The tenth step is to iterate and improve the product. This involves incorporating customer feedback and market insights to refine the product and enhance its competitiveness.

1. The first step in the process of the investigation is the identification of the problem. This is done by the investigator who is assigned to the case. The investigator will then gather information about the problem and the individuals involved. This information will be used to develop a plan of action.

2. The second step is the collection of evidence. This is done by the investigator who will gather information about the problem and the individuals involved. This information will be used to develop a plan of action.

3. The third step is the analysis of the evidence. This is done by the investigator who will gather information about the problem and the individuals involved. This information will be used to develop a plan of action.

4. The fourth step is the development of a plan of action. This is done by the investigator who will gather information about the problem and the individuals involved. This information will be used to develop a plan of action.

5. The fifth step is the implementation of the plan of action. This is done by the investigator who will gather information about the problem and the individuals involved. This information will be used to develop a plan of action.

6. The sixth step is the evaluation of the results. This is done by the investigator who will gather information about the problem and the individuals involved. This information will be used to develop a plan of action.

7. The seventh step is the reporting of the results. This is done by the investigator who will gather information about the problem and the individuals involved. This information will be used to develop a plan of action.

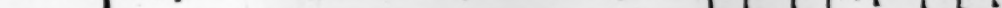
8. The eighth step is the conclusion of the investigation. This is done by the investigator who will gather information about the problem and the individuals involved. This information will be used to develop a plan of action.

9. The ninth step is the follow-up. This is done by the investigator who will gather information about the problem and the individuals involved. This information will be used to develop a plan of action.

10. The tenth step is the final report. This is done by the investigator who will gather information about the problem and the individuals involved. This information will be used to develop a plan of action.

[ iii ]

Handwritten musical notation for the first system of 'The Rose Tree'. The music is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various note values, rests, and a repeat sign at the end of the system.

2 

[illegible]

thy com—mand, at thy com—mand we come!

[illegible]

—hold,                    at thy com—mand, we come!

—hold, Be—hold at thy com—mand, we come!

[illegible]

Gods, be—hold at thy com—mand, we come!

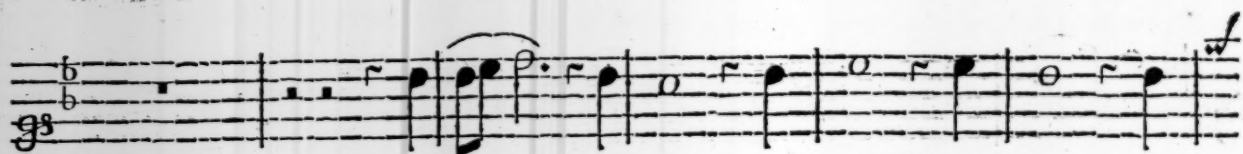
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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The gay, the sad, the Grave, the Glad, the



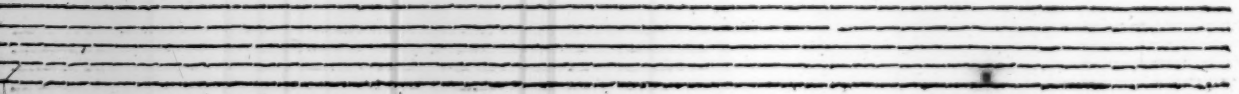
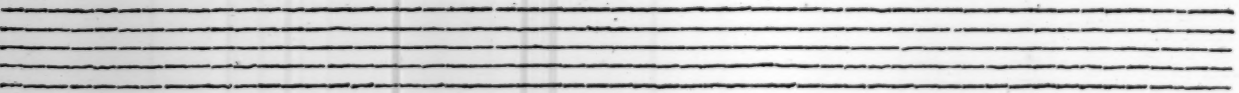
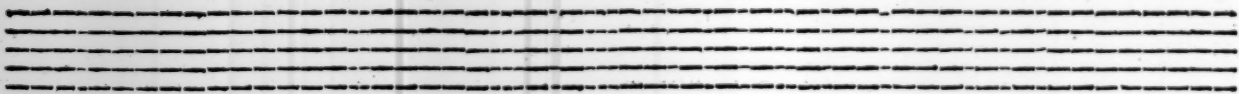
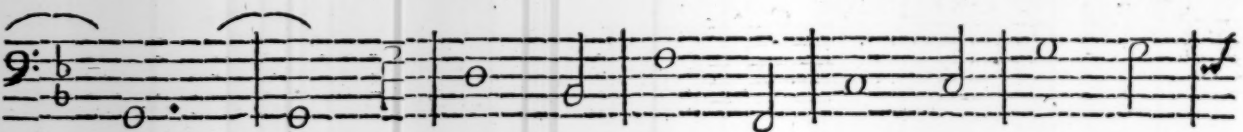
The gay, the sad, the Grave, the Glad, the



The gay, the sad, the Grave, the Glad, the



The gay, the sad, the Grave, the Glad, the



1 

2 





youth——full and the Old; All



youthfull and the Old; All

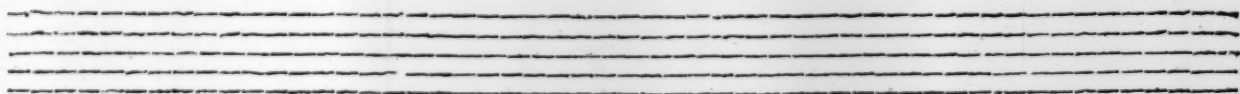


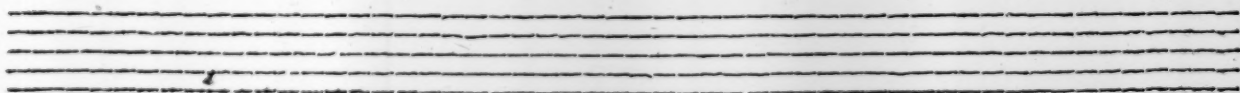
youth——full and the Old; All

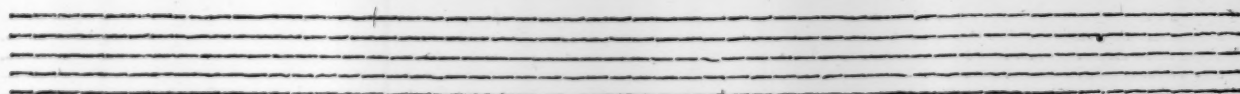


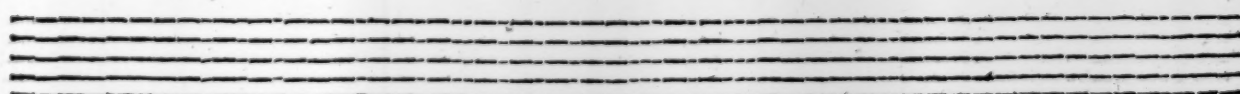
youthfull and the Old; All











2

Handwritten musical notation on a single staff. The key signature has one flat (B-flat). The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals (sharps, flats, naturals). There are also some markings that look like 'x' or 'o' inside circles, possibly indicating specific notes or ornaments. The piece ends with a double bar line and a repeat sign.

Handwritten musical notation for the first system of 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are rests in the first two measures. The piece ends with a double bar line and a repeat sign.

meet,                    all   meet,   all   meet   as   at   the day of   Doom.

Handwritten musical notation on a five-line staff. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, naturals). The piece concludes with a double bar line and a repeat sign.

meet, all meet, all meet as at the day of Doom.

meet,                all meet,    all meet as at the day of Doom.

meet, all meet, all meet as at the day of Doom.

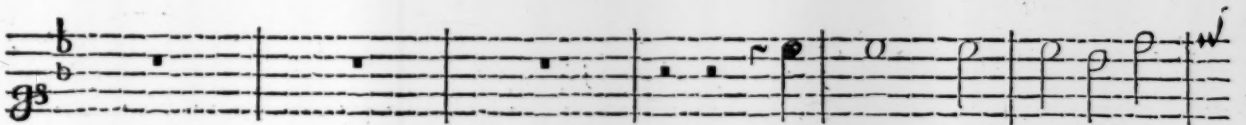
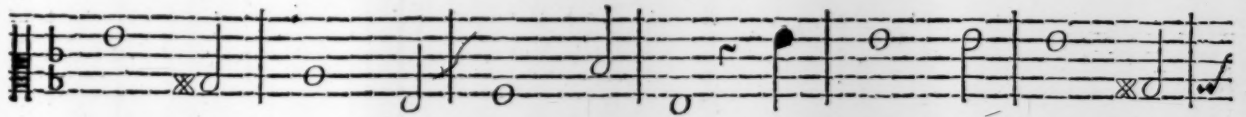
[illegible]

1. **Einleitung:** Begrüßung der Teilnehmer, Vorstellung des Dozenten, Zielsetzung der Veranstaltung.  
 2. **Grundlagen der Unternehmensethik:** Definition, Bedeutung, Entwicklung der Unternehmensethik.  
 3. **Ethische Entscheidungsfindung:** Modelle und Methoden zur ethischen Entscheidungsfindung.  
 4. **Case Studies:** Analyse von Fallbeispielen zur Unternehmensethik.  
 5. **Praktische Umsetzung:** Entwicklung von ethischen Richtlinien und Standards.  
 6. **Interaktive Diskussion:** Diskussion von aktuellen Themen und Herausforderungen.  
 7. **Schluss:** Zusammenfassung der wichtigsten Punkte, Abschlusswort.

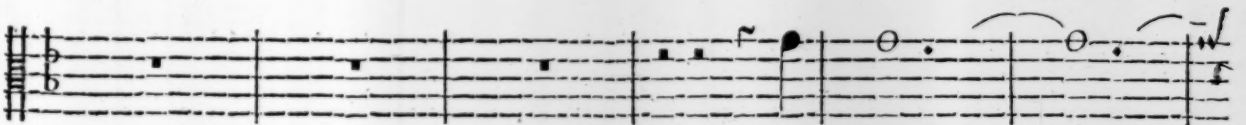
1. The first of these is the fact that the system is not a simple one, but a complex one, involving many different factors and many different people. The second is the fact that the system is not a static one, but a dynamic one, constantly changing and evolving. The third is the fact that the system is not a closed one, but an open one, interacting with the outside world. The fourth is the fact that the system is not a linear one, but a non-linear one, with many feedback loops and many different paths. The fifth is the fact that the system is not a deterministic one, but a probabilistic one, with many uncertainties and many different outcomes. The sixth is the fact that the system is not a simple one, but a complex one, involving many different factors and many different people. The seventh is the fact that the system is not a static one, but a dynamic one, constantly changing and evolving. The eighth is the fact that the system is not a closed one, but an open one, interacting with the outside world. The ninth is the fact that the system is not a linear one, but a non-linear one, with many feedback loops and many different paths. The tenth is the fact that the system is not a deterministic one, but a probabilistic one, with many uncertainties and many different outcomes.

The following information was obtained from the records of the Federal Bureau of Investigation, Department of Justice, and the Federal Reserve Bank of New York, and is being furnished to you for your information. It is to be understood that this information is being furnished to you for your information only, and is not to be used for any other purpose. It is to be understood that this information is being furnished to you for your information only, and is not to be used for any other purpose. It is to be understood that this information is being furnished to you for your information only, and is not to be used for any other purpose.





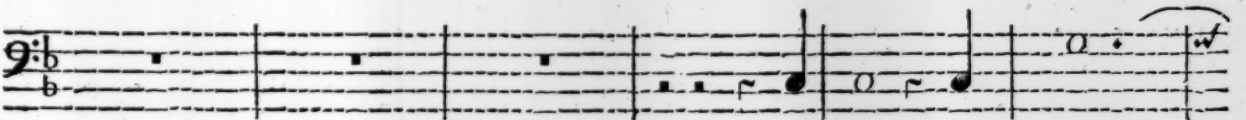
Be—hold, O mighty'ft, O



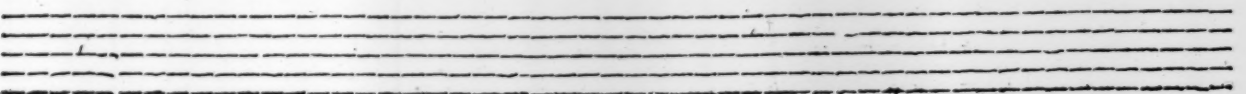
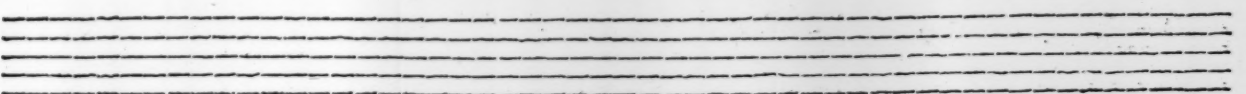
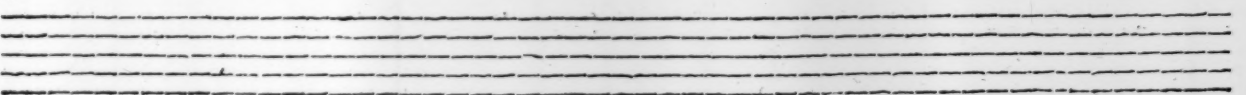
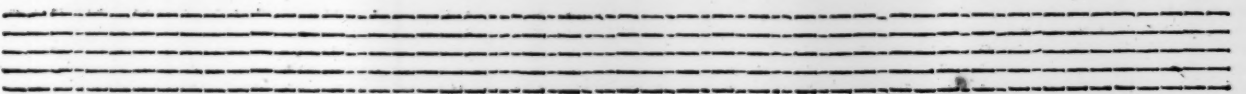
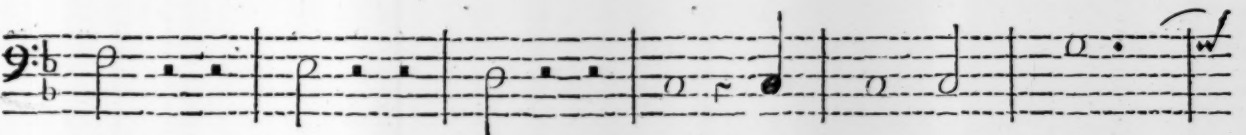
Be—hold,

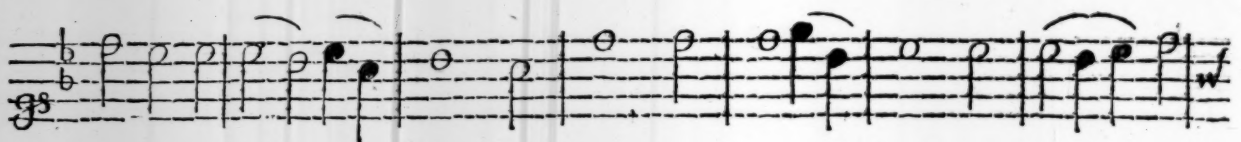
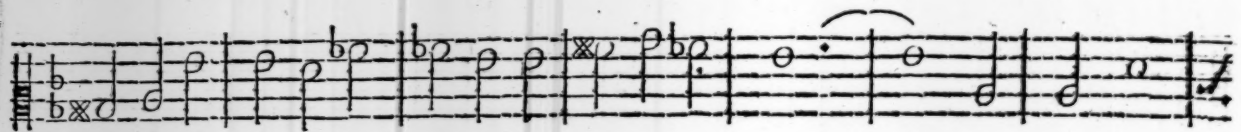
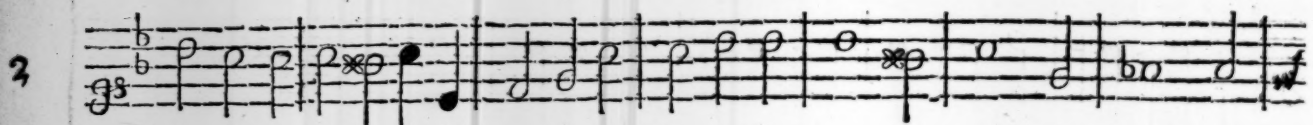
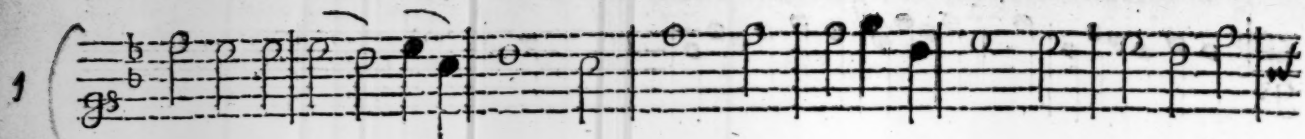


Be—hold, O mighty'ft, O

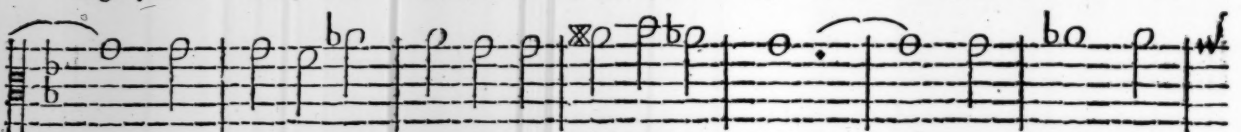


Be—hold, Be—hold,





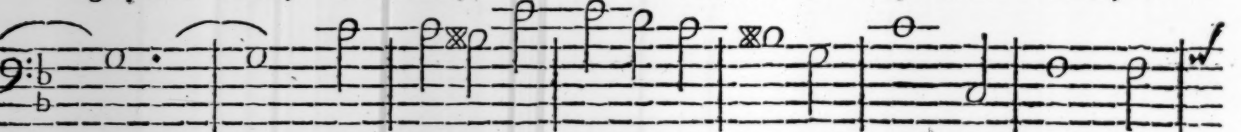
mighty'ft of Gods, be—hold, be—hold at thy com—mand, be—hold at



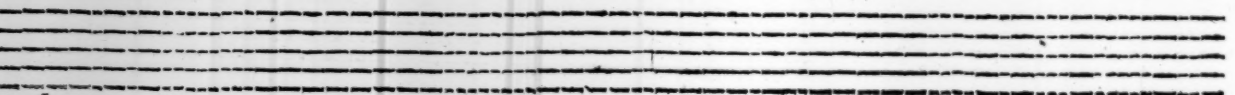
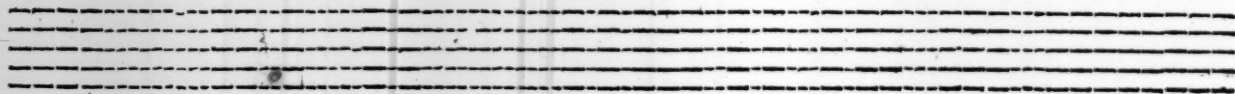
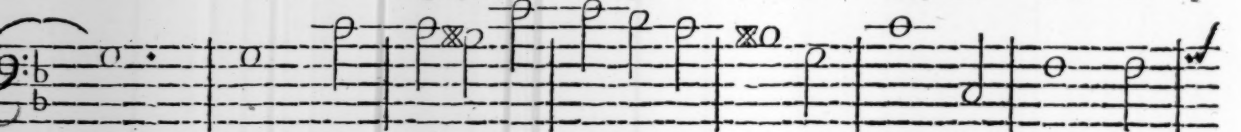
O mighty'ft, O mighty'ft of Gods be—hold, be—hold at



mighty'ft of Gods, be—hold, be—hold at thy com—mand, at



O mighty'ft, O mighty'ft of Gods be—hold, be—hold at



1

2

thy com—mand we Come.

thy com—mand we Come.

thy com—mand we Come.

thy com—mand we Come.



Pafpe.



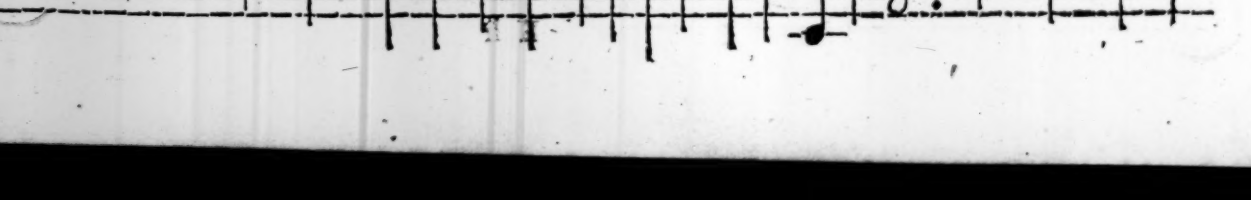
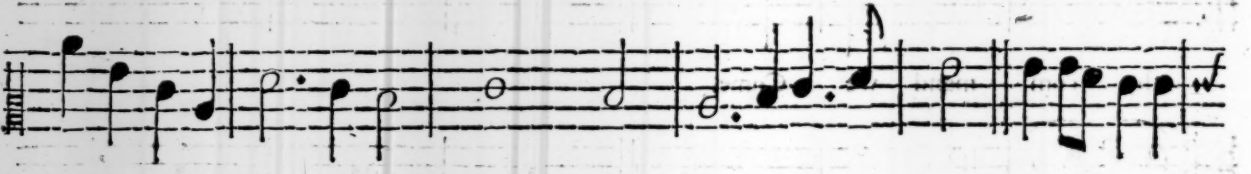
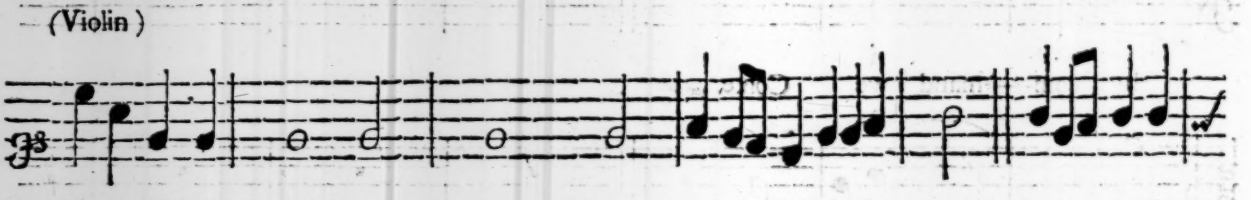
(Trumpet.)



(Trumpet.)



(Violin)



1 2

1 2

1 2

1 2

1 2

1 Oh the sweet de-lights of Love, oh, oh, oh, oh, oh the sweet de—

2 Oh the sweet de-lights of Love, oh, oh, oh, oh, oh the sweet de—

—lights of Love, who who would live, who, who would live and not enjoy-e'm?

—lights of Love, who would live, who who would live, would live and not enjoy-e'm?







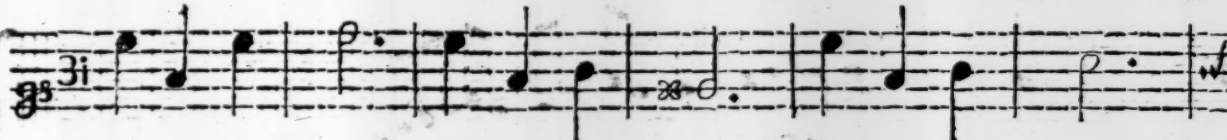
1.  End with the First strain.

— move e'm, I approve e'm, I ap-prove e'm, I approve e'm,


2.  End with the First strain.

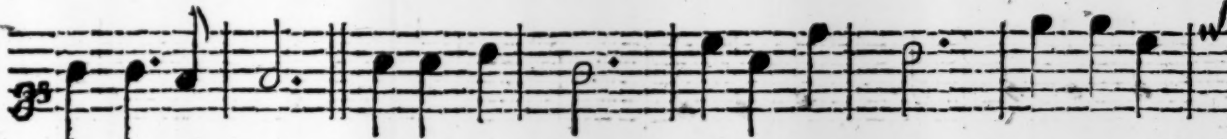
— move e'm, I ap-prove e'm, I ap-prove e'm, I ——— approve e'm.

3.  End with the First strain.

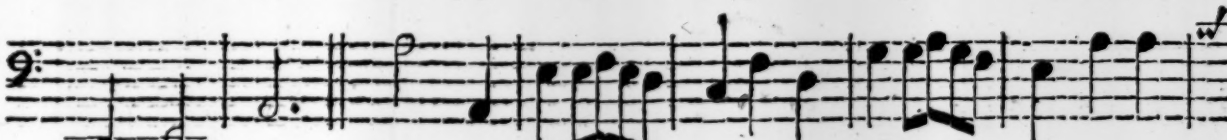
3i 


Let Monarchs fight for power and Fame, with noise and Arms

3i 




mankind a—larm, Let dayly fears their qui—et fright and cares dif—





— turb their rest by Night; Let Monarchs fight for power and



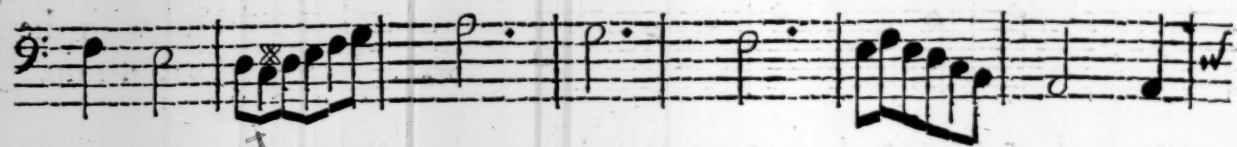


Fame, with noise and Arms Man-kind a—larm, greatness shall ne'er

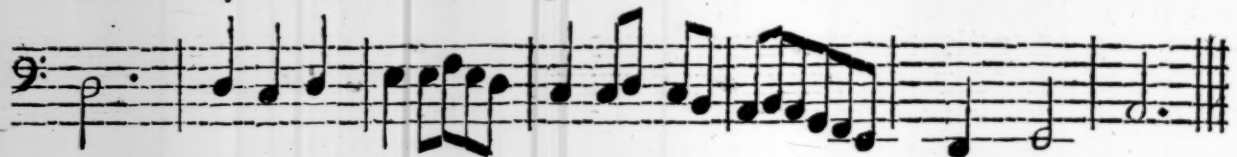




my foul In—thrall, give me con—tent and I have all, greatness shall



ne'er my foul In—thrall, give me con—tent and I have all.



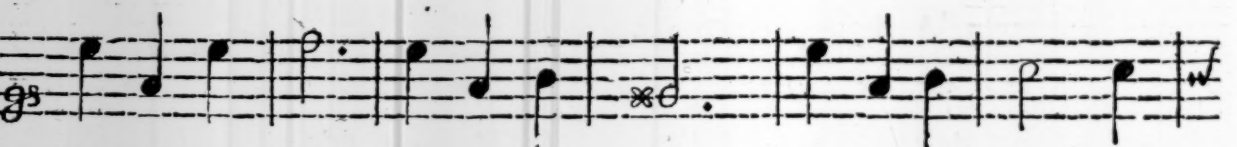
(Chorus.)



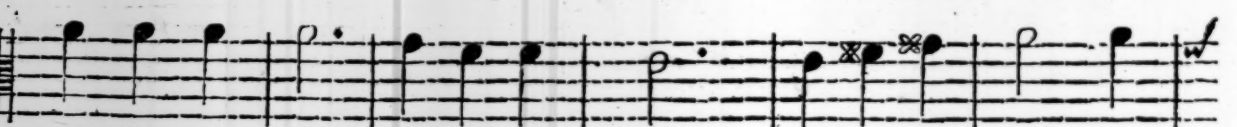
(Chorus)



(Chorus.)



Here mighty Love to the I call, Give me *Af—tre—s*

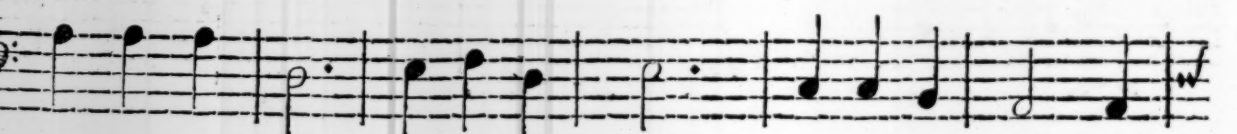


Here mighty Love to the I call, Give me *Af—tre—s*

(Chorus.)

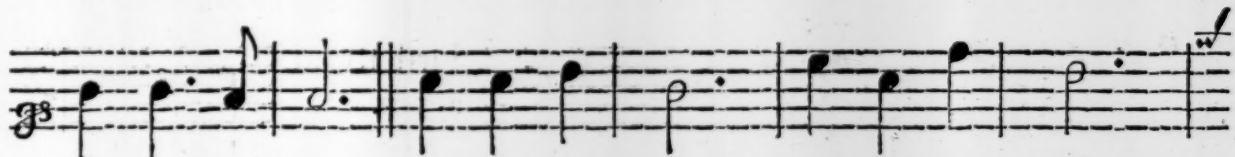
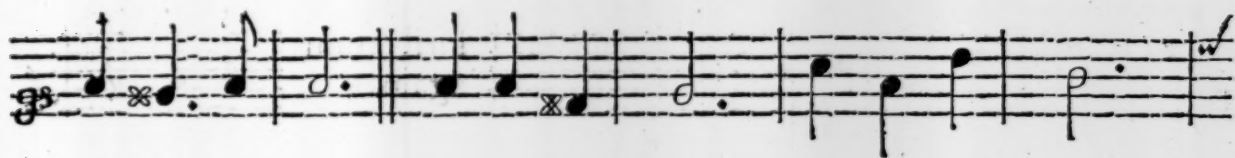
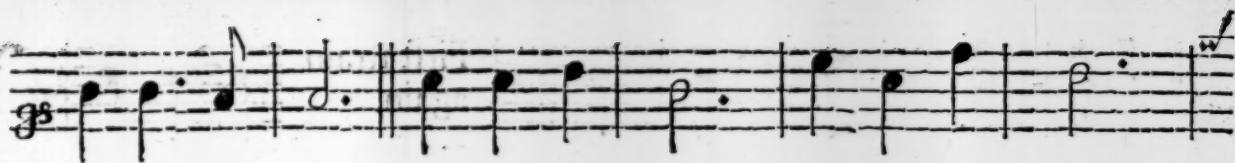


Here mighty Love to the I call, Give me *Af—tre—s*

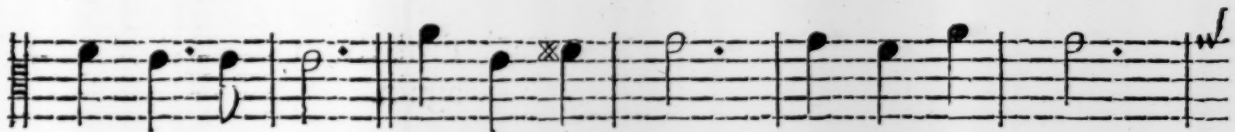


Here mighty Love to the I call, Give me *Af—tre—s*

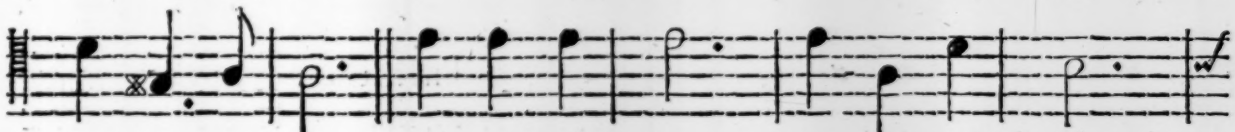




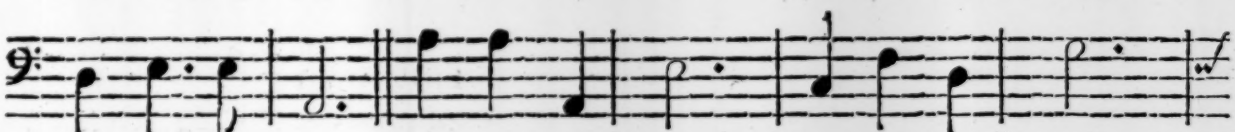
and I have all; That soft that sweet that Charming Fair,



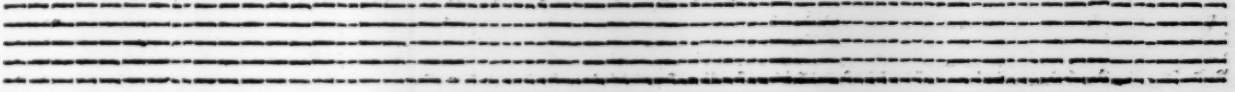
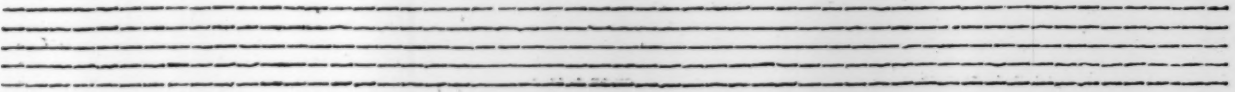
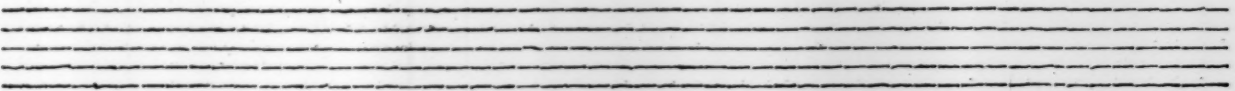
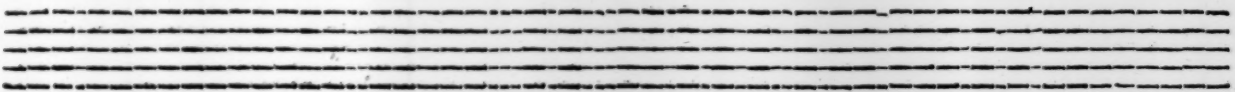
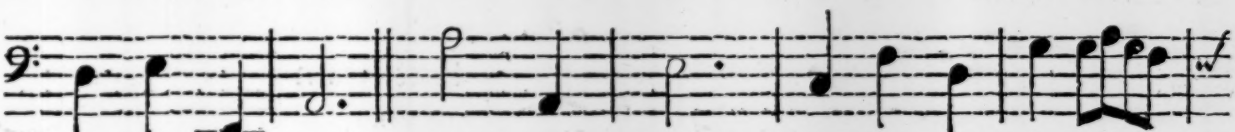
and I have all; That soft that sweet that Charming Fair,



and I have all; That soft that sweet that Charming Fair,



and I have all; That soft that sweet that Charming Fair,





First strain again.

First strain again.

First strain again.

First strain again.

Fate cannot hurt whilst I have her.

Shes wealth and

First strain again.

Fate cannot hurt whilst I have her.

Shes wealth and

First strain again.

Fate cannot hurt whilst I have her.

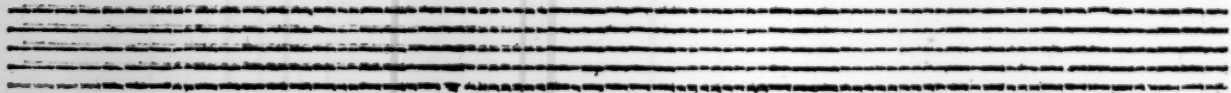
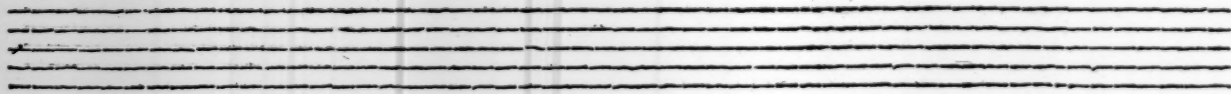
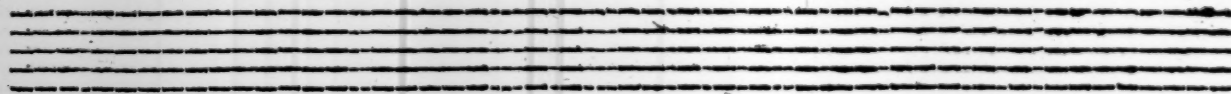
Shes wealth and

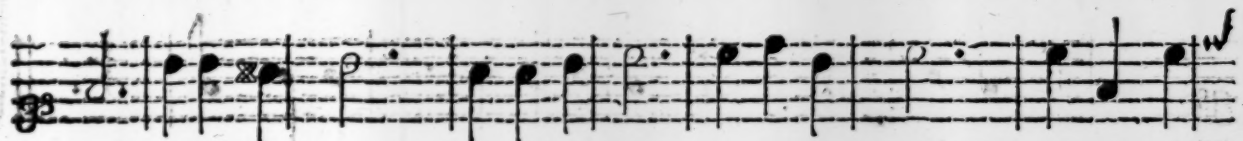
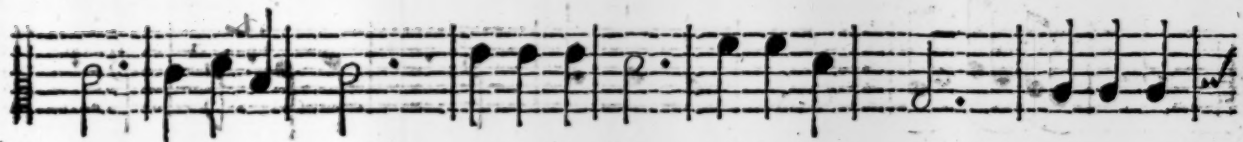
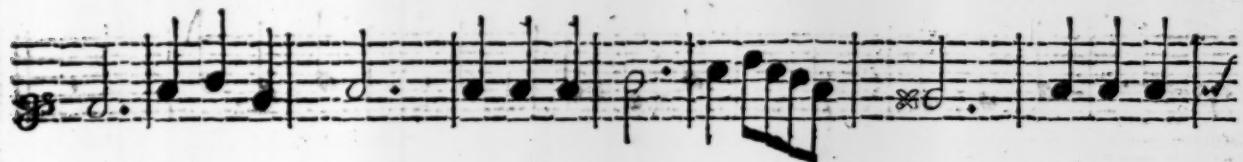
First strain again.

Fate cannot hurt whilst I have her.

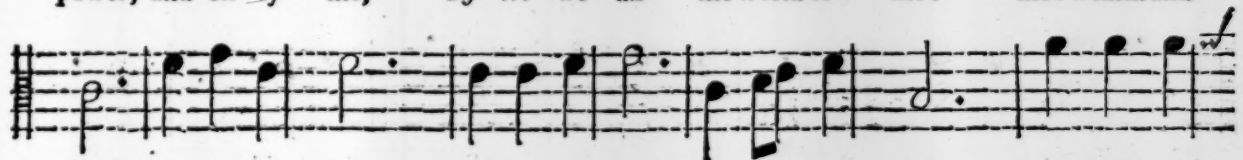
Shes wealth and

First strain again.

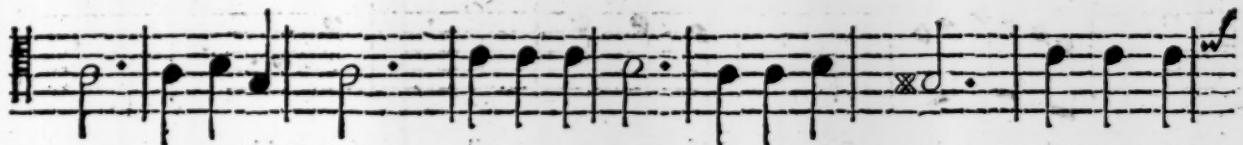




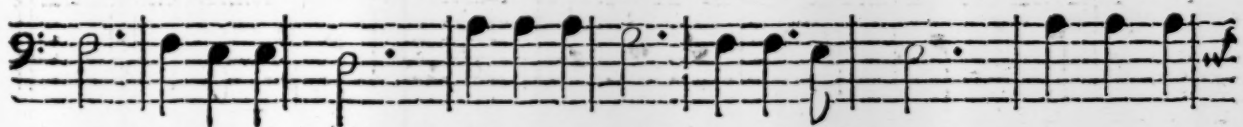
power, and on—ly she, Af—tre—a's all the world to me: she's wealth and



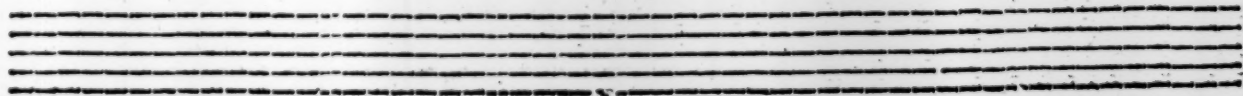
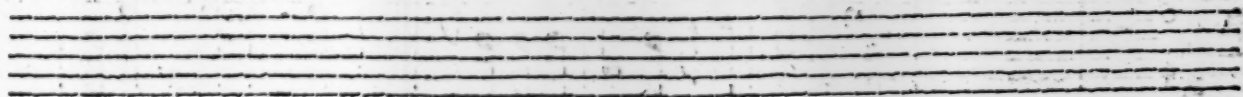
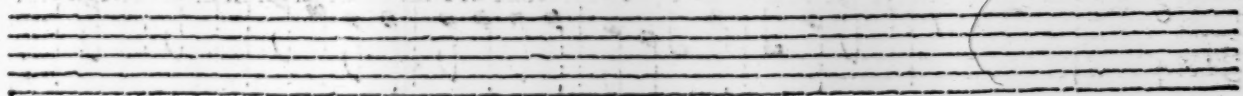
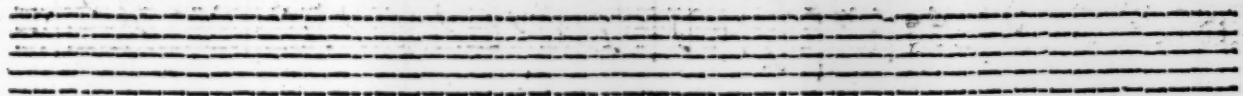
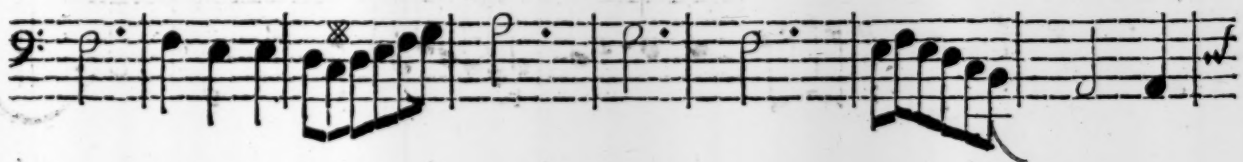
power, and on—ly she, Af—tre—a's all the world to me: she's wealth and



power, and on—ly she, Af—tre—a's all the world to me: she's wealth and



power, and on—ly she, Af—tre—a's all the world to me: she's wealth and



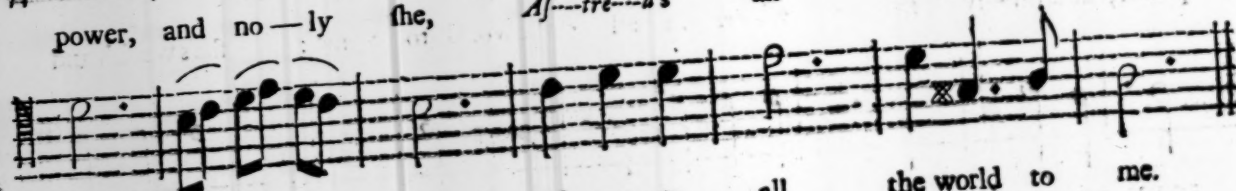




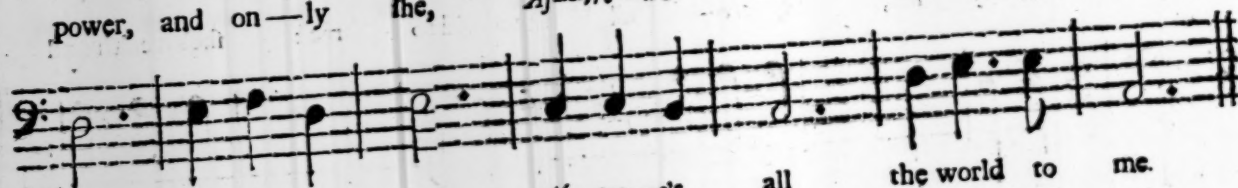
power, and on—ly she, *Af—tre—'s* all the world to me.



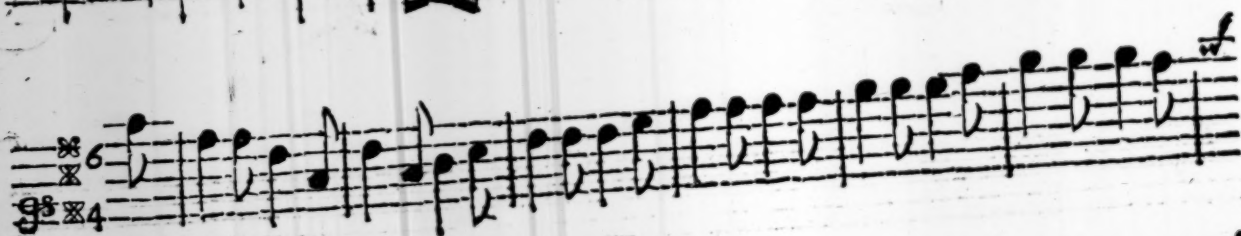
power, and no—ly she, *Af—tre—'s* all the world to me.



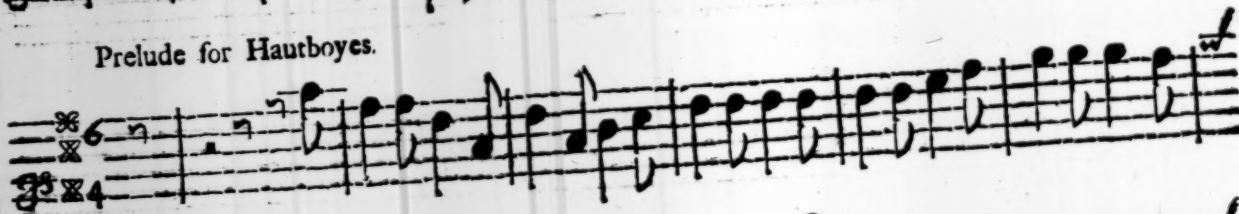
power, and on—ly she, *Af—tre—'s* all the world to me.



power, and on—ly she, *Af—tre—'s* all the world to me.



Prelude for Hautboyes.





Enter two *Bacchanalls* and Sing.

Make room, make room, make



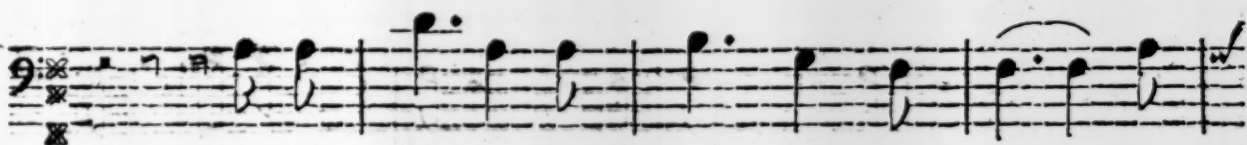
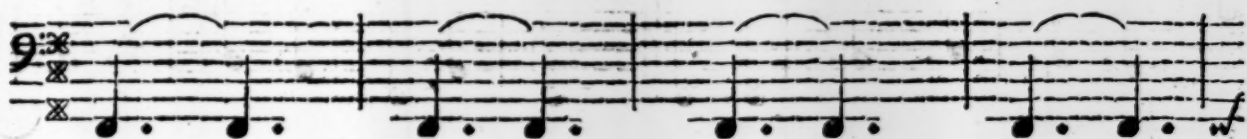
Make



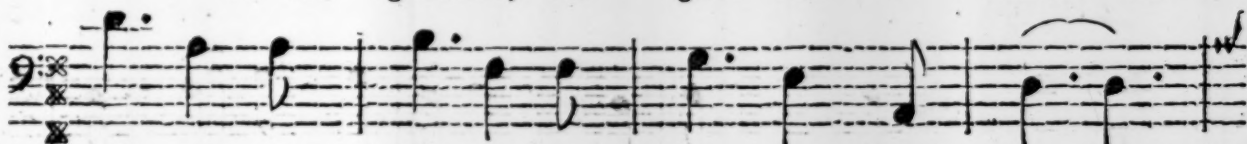
room, make room, make room, make room, make room, make room,



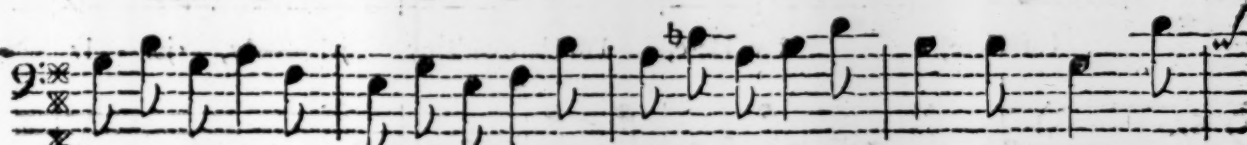
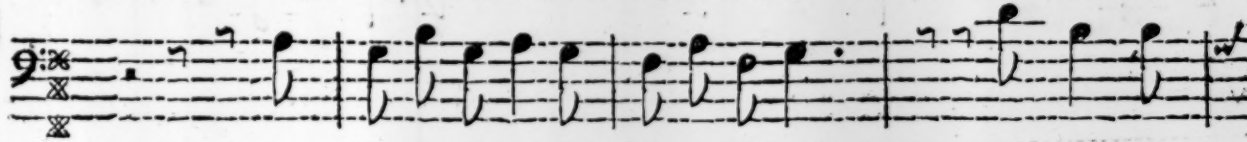
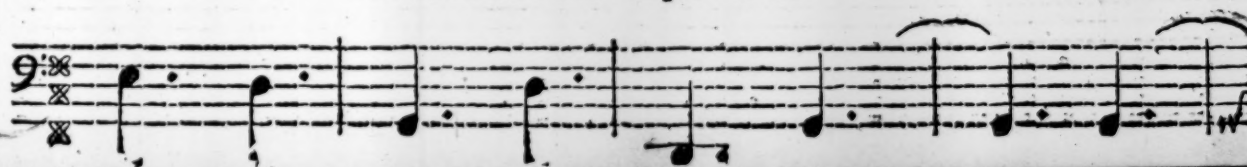
room, make room, make room, make room, make room for the



for the great God, the great God of Wine: the



great God, the great God, the great God of Wine:

*Bacchanalls* come with Liquar divine, with Liquar divine, make room, make room, makethe *Bacchanalls* come with Liquar divine: make room, make



room, make room, make room for the great God, the great



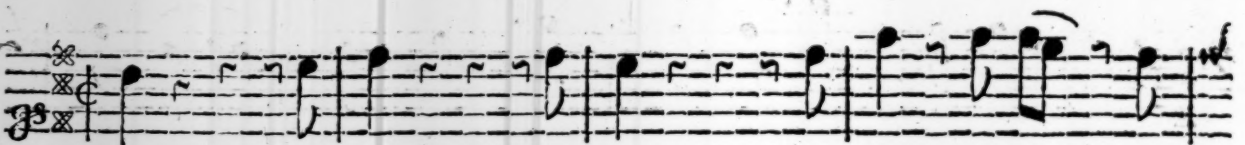
room, make room, make room for the great God, the great God, the great



God of VVine. RETOR.



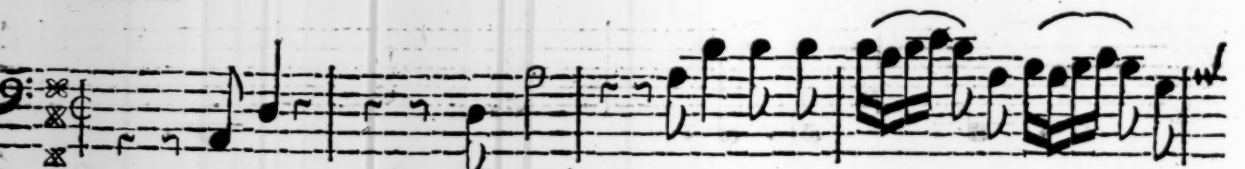
God of VVine.



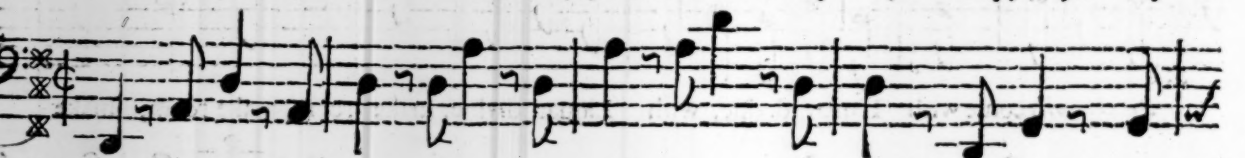
( Play soft. )



Bacchus.



I'm Here, I'm Here, I'm Here with my jol—ly, jol—ly





129

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two staves of the choir and the first two staves of the piano accompaniment. The second system contains the next two staves of the choir and the next two staves of the piano accompaniment. The lyrics are written below the choir staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Jol — ly Crew

come near, come, come

we'll re-

we'll re-joyce, re-

near, come near, come, come near, come near, come, come near we'll re-joyce, re-joyce, re-

joyce, re-joyce, re-joyce, we'll re-joyce, re-joyce, we'll re-joyce, we'll re-joyce

joyce, re-joyce as well as you, we'll re-joyce, we'll re-joyce

joyce, rejoyce as well as you; we'll re-joyce, re-joyce, re-joyce





as well as you.

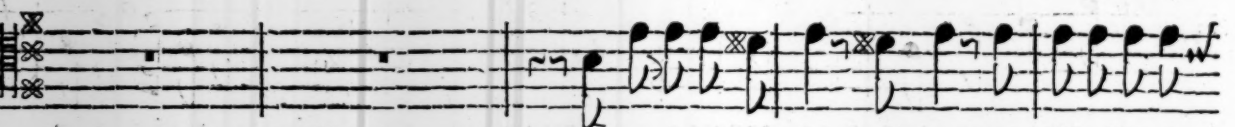


as well as you.

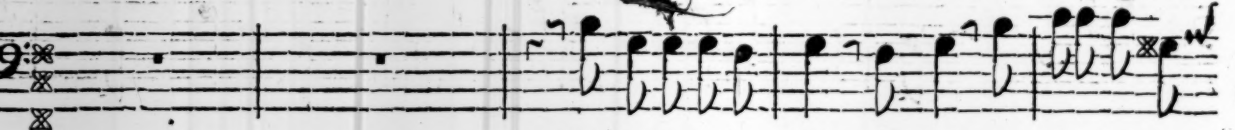


as well as you.

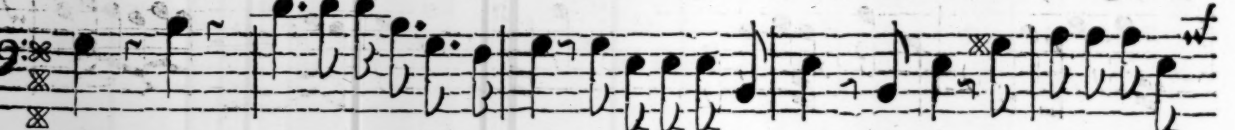
Give to ev'ry one his



then all together clash,clash,clash,then all to-gether

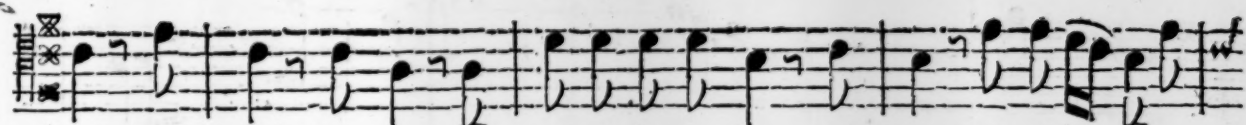


then all together,clash,clash,clash,then all together,

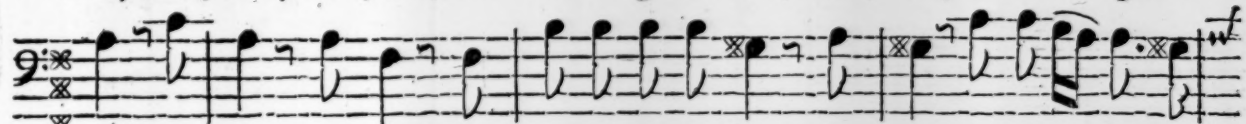


glafs, give, give to ev'ry one his glafs,then all together clash,clash,clash,then all together

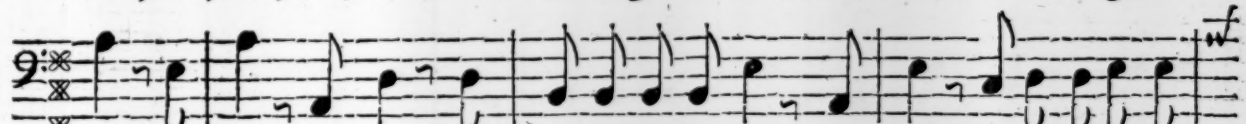




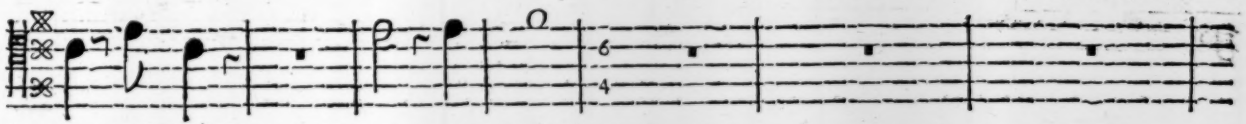
clash, clash, clash, clash, clash, then all-to-gether clash, clash, clash, then all to-gether



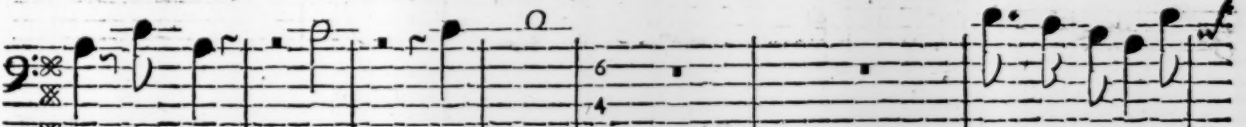
clash, clash, clash, clash, clash, then all-to-gether clash, clash, clash, then all to-gether



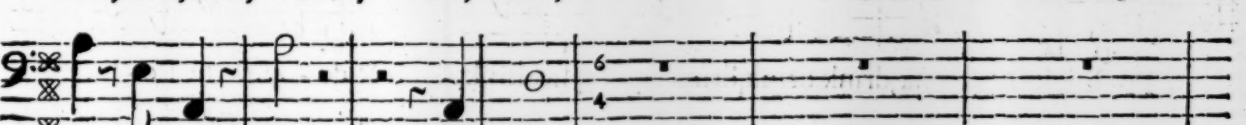
clash, clash, clash, clash, clash, then all to-ge ther clash, clash, clash, then all together



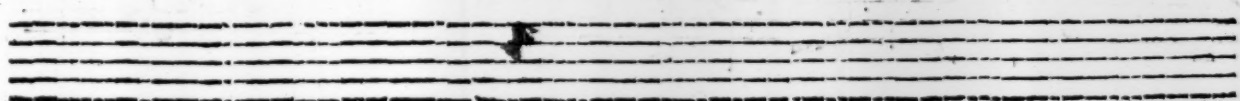
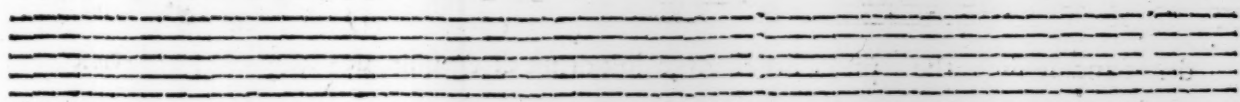
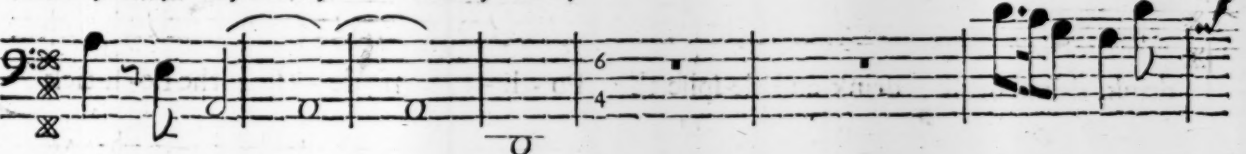
clash, clash, clash, drink, drink, drink,



clash, clash, clash, drink, drink, drink, drink & despise the



clash, clash, clash, drink, drink, drink,





Drink and de - spise the Po - li-tick Afs, drink, drink, drink, drink drink and de - spise the

Po - li-tick Afs, drink, drink, drink, drink, drink and de-spise the Po - li-tick Afs, drink

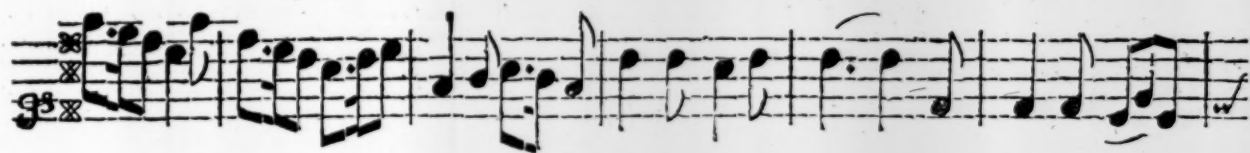
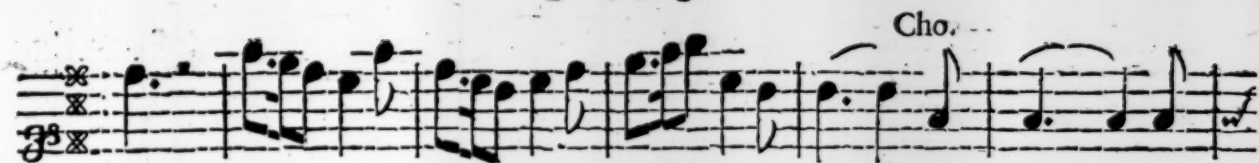
drink and de-spise the Po - li-tick Afs, drink, drink, drink, drink

Po - litick Afs, drink, drink, drink, drink & de-spise, drink, drink & de - spise the Po - li-tick

drink, drink, drink, drink and de-spise the Po - li-tick Afs, de - spise the Po - li-tick

drink and de-spise the po - li-tick Afs, drink, drink & de-spise, de-spise the po - li-tick

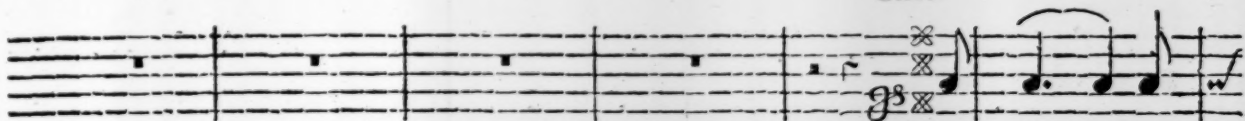




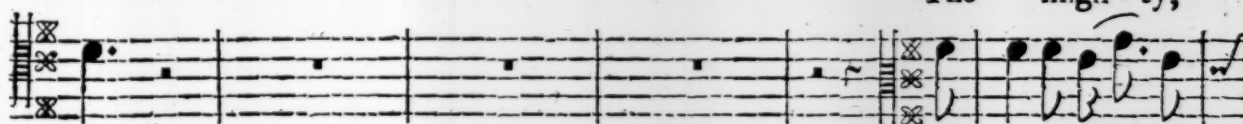
Cho.



Cho.

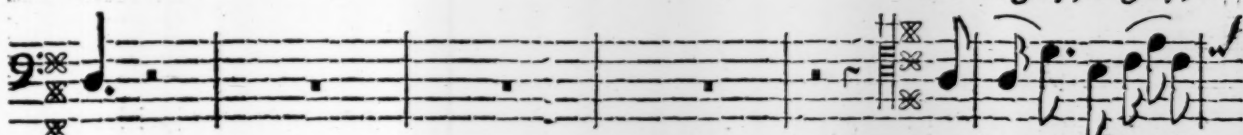


The migh - ty,



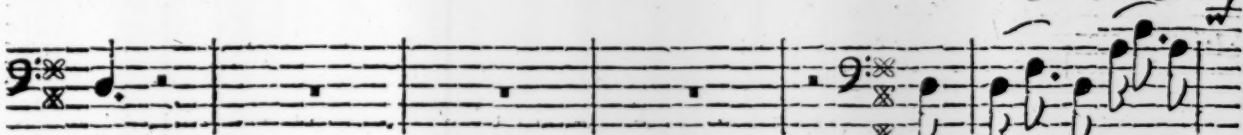
Afs.

The mighty, mighty,



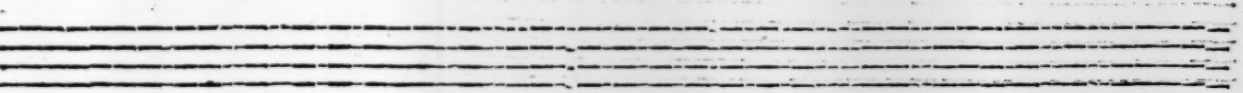
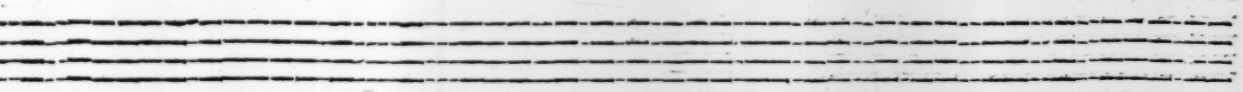
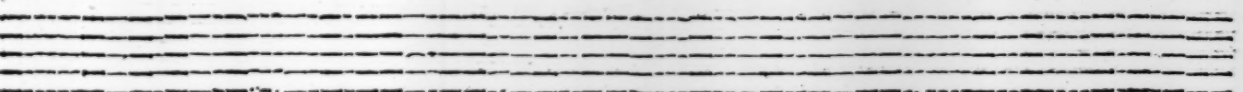
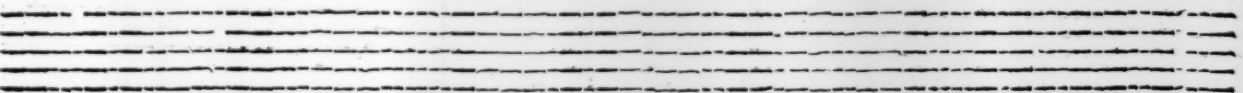
Afs.

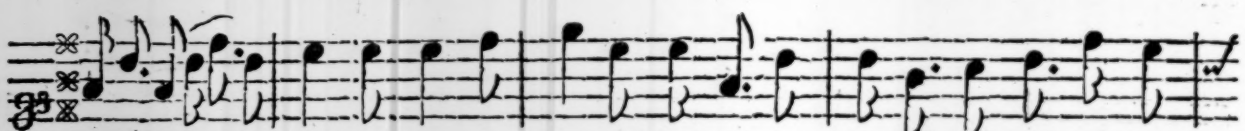
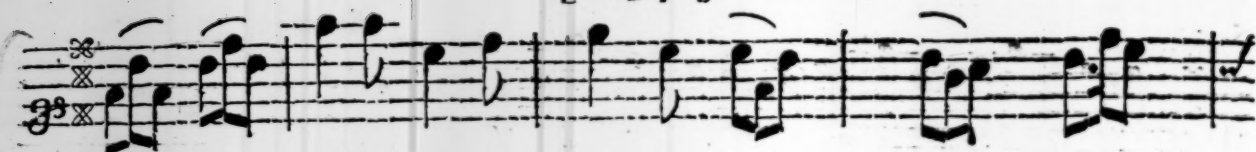
The migh - ty, mighty



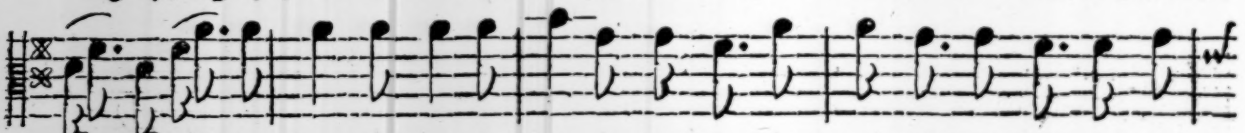
Afs.

The migh - ty, mighty

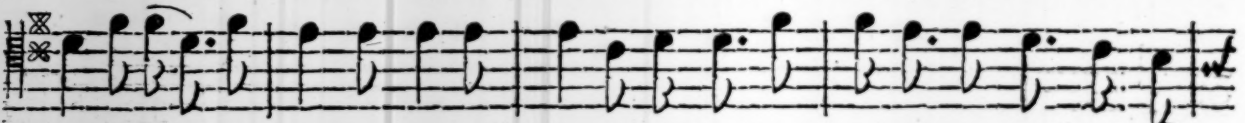




mighty, mighty *Jove* who rules a - - bove ne'r troubl'd, ne'r troubl'd his Head with much



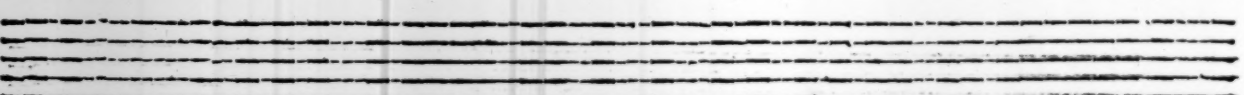
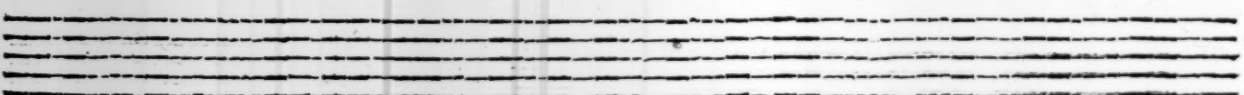
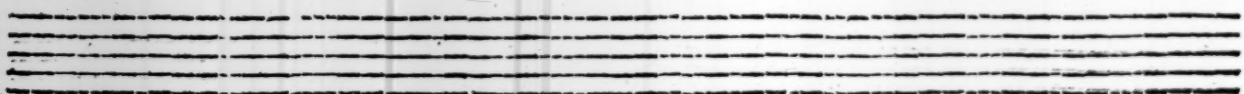
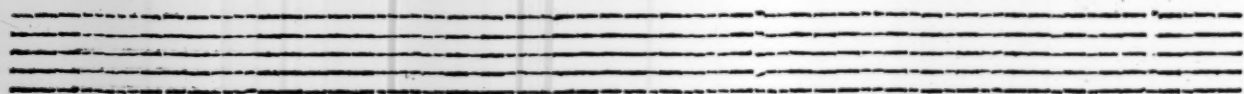
mighty, mighty *Jove*, who rules a - bove ne'r troubl'd, ne'r troubl'd his Head with much

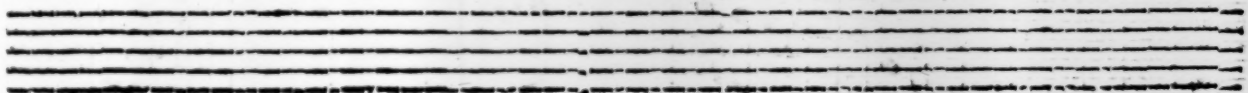
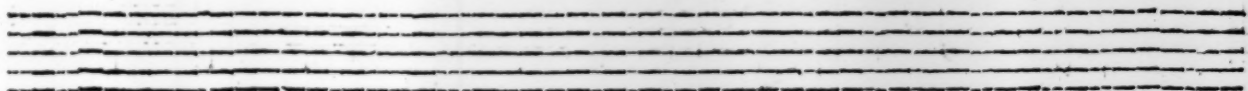
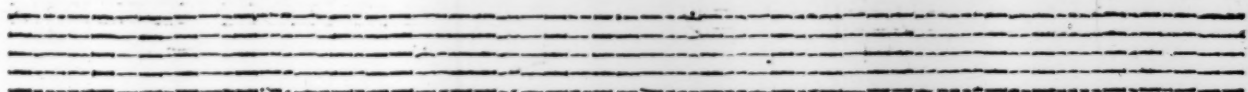
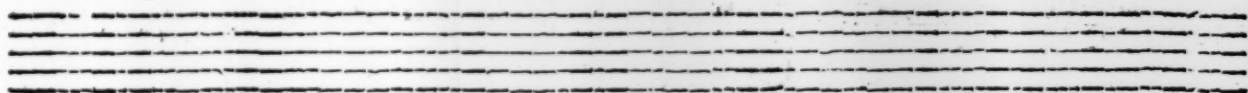
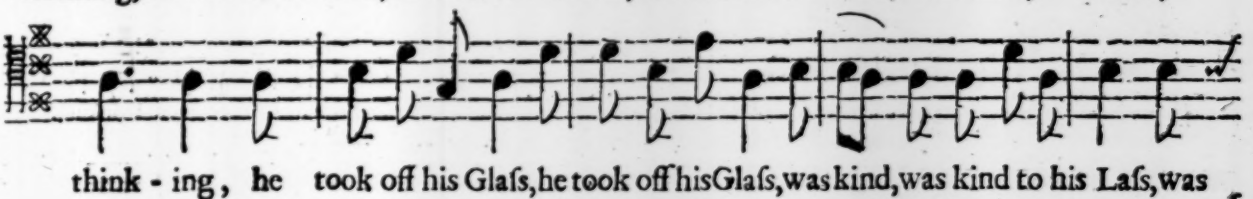
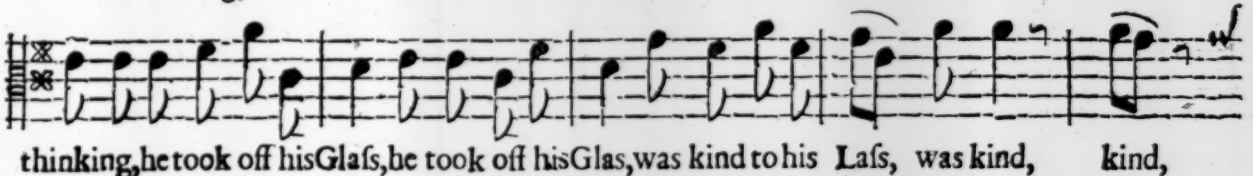
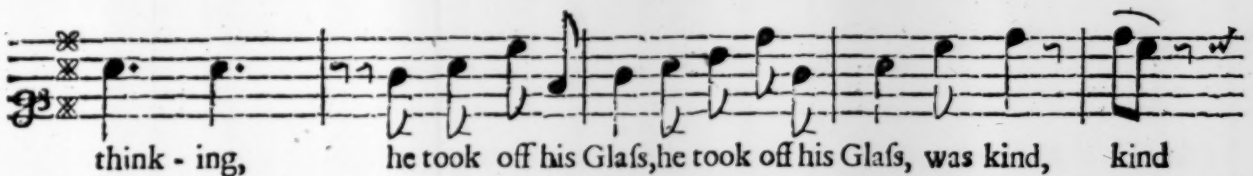
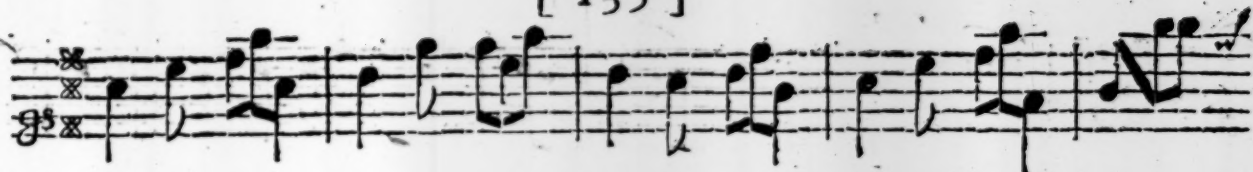


*Jove*, the mighty *Jove* who rules a - - bove, ne'r troubl'd, ne'r troubl'd his Head with much

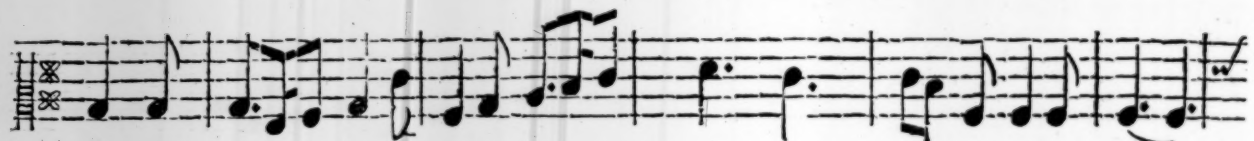


*Jove* - - - - - who rules a - - bove ne'r troubl'd, ne'r troubl'd his Head with much





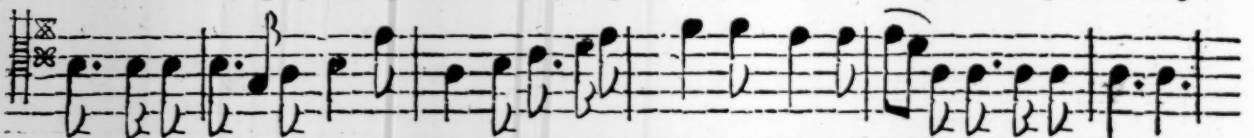




kind to his Lafs — and gain'd Heav'n by Love, — & gain'd Heav'n, gain'd Heav'n by Love & good Drinking.



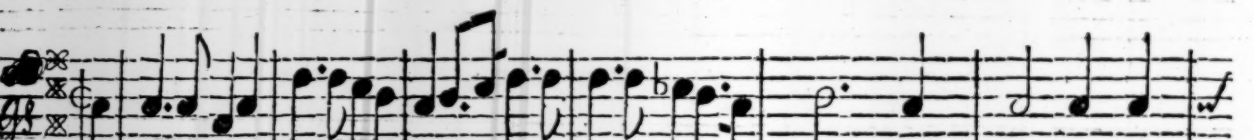
kind to his Lafs, & gain'd Heav'n, gain'd Heav'n by Love, & gain'd Heav'n — by Love and good Drinking.



kind to his Lafs & gain'd Heav'n, gain'd Heav'n by Love, & gain'd Heav'n, gain'd Heav'n by Love, by Love & good Drinking.



kind to his Lafs — — — and gain'd Heav'n by Love, — — — and gain'd Heav'n, gain'd Heav'n by Love & good Drinking.



This page contains a handwritten musical score for 12 staves, organized into six systems of two staves each. The notation is in a historical style, featuring various note values, rests, and accidentals. The first staff of each system is marked with a '1' and the second with a '2'. The notation includes many accidentals, particularly flats and naturals, and some staves have a '2' above the first measure. The music appears to be a single melodic line with some harmonic support, possibly for a lute or similar instrument. The handwriting is clear and legible.



1

2

Still I'm wishing, still — de — sir — ing, still she's gi — ving,

I — re — quir — ing: Yet each gift I think too small,

still — the more — I am — pre — sent — ed, still the less I

am con — tent — ed; tho' she vows she has giv'n me all



1  
RETOR.

2

This page contains a handwritten musical score for two voices and piano accompaniment. The score is organized into three systems, each with four staves. The first staff of each system is for the first voice (labeled '1'), the second for the second voice (labeled '2'), and the last two are for piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like 'p' (piano). The word 'RETOR.' is written below the first staff of the first system. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.

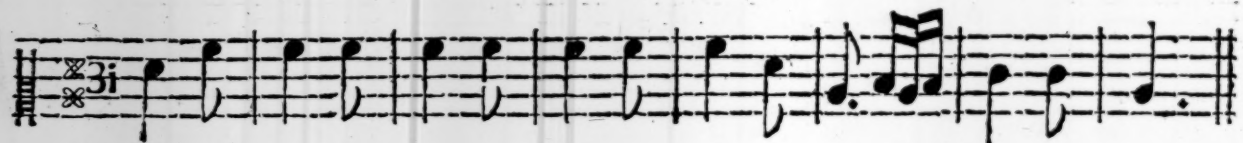
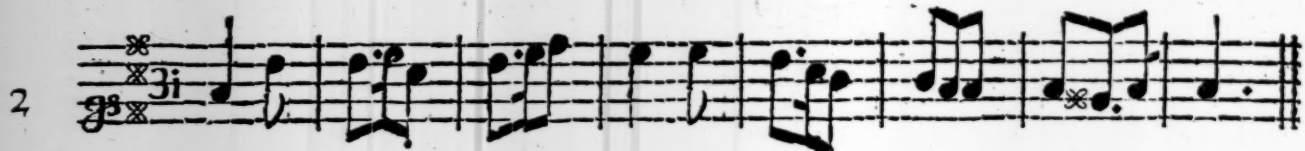


I I

Can *Drusilla* give no more?  
 Has she lavish'd all her store?  
 Must my hopes to nothing fall?  
 O you know not half your treasure;  
 Give me more, give over measure,  
 Yet you can never, never give me all.



Canaries.





## A Dialogue.

Tell me why, tell me why my Charm—ing fair,

Tell me why, tell me why you thus—de—ny me; Can dif—pair,

can dif—pair, or these sighs and looks of care make Co—rin—na e—ver

fly ————me, e—ver fly me? Tell me why, tell me

why, my Charm—ing fair, tell me why you thus de—ny me.

O! Mir—ti—lo you'r—a—bove me, I re—spect but



dare not Love ye. She who hears, in—clines to sin, who



par—lies, half gives up the Town, and ra—ve—nous Love soon



en—ters in, when once the out work's bea—ten down:



Then my sighs and tears won't move ye, no, no, no, no,

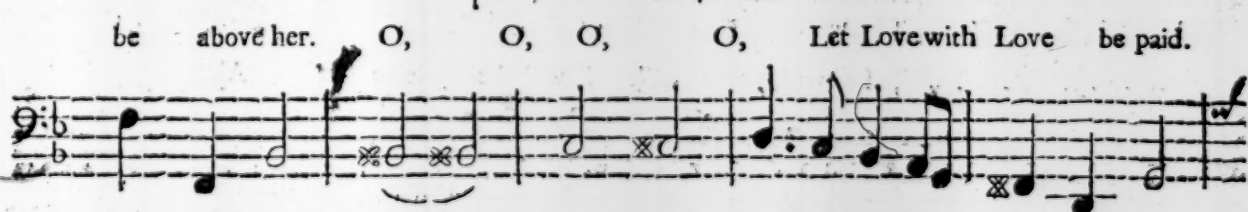
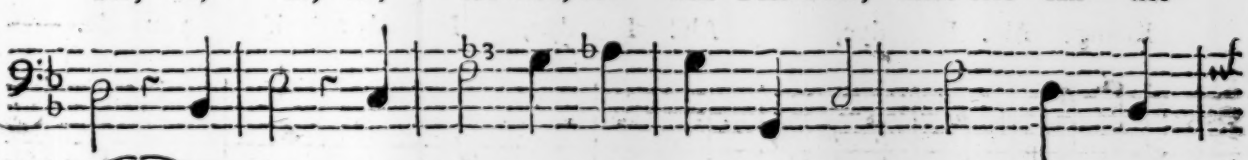
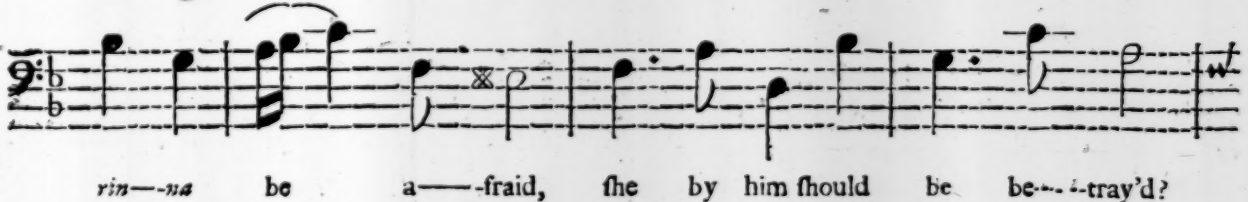
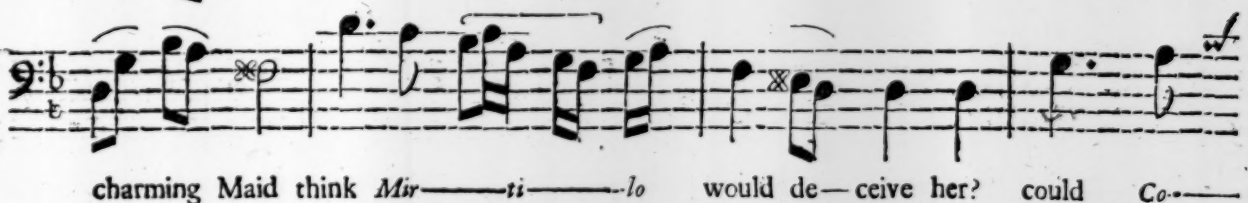
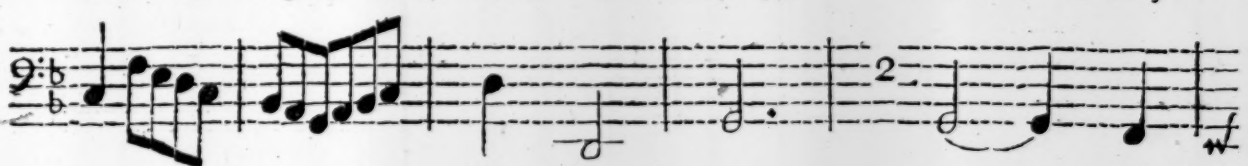
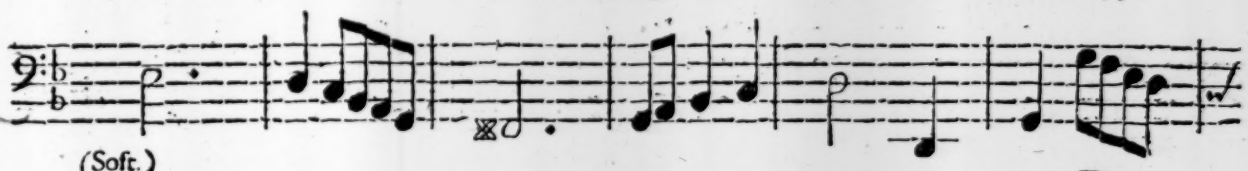


no, Mir—ti—lo, you'r a—bove me; I ref—pect, but

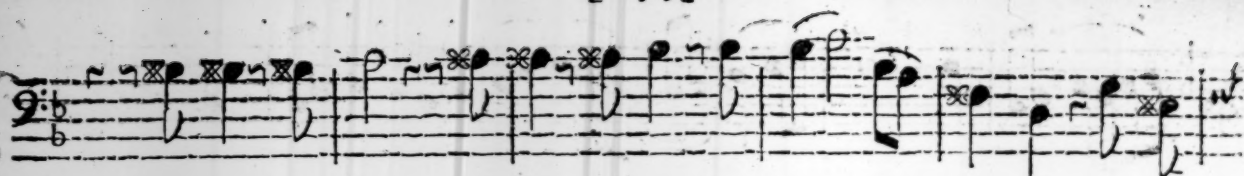


dare not Love ye: no, no, no, no, no, Mir—ti—lo,

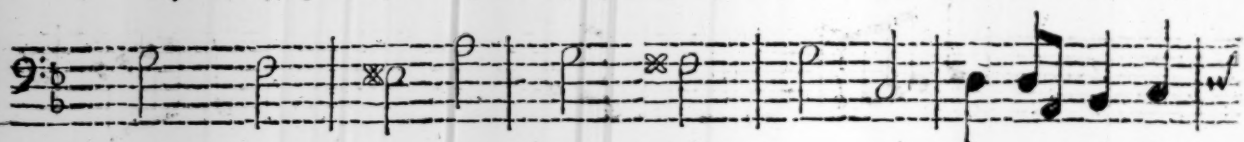




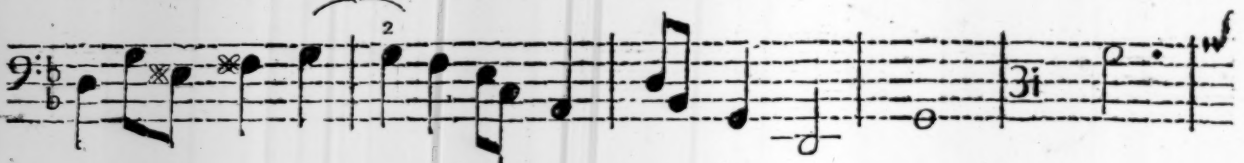




my Heart, my Life, my Heart, my Life, my all I give her: Let me



now, now, now, Let me now, now, now, Ah! now, now, now re—ceive her. Oh! how



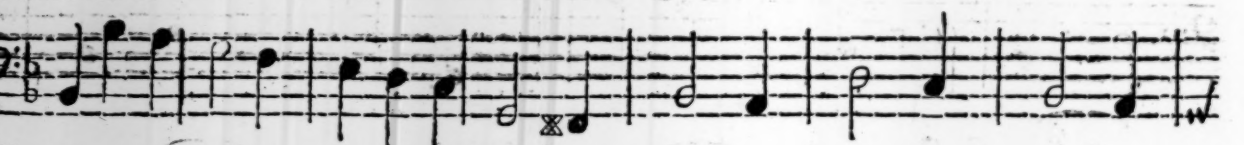
glad—ly we be—lieve, when the Heart is too too willing:



Can that look, that face de—ceive? can he take de—light in



Killing? Ah! I dye, Ah! I dye, I dye if you de—



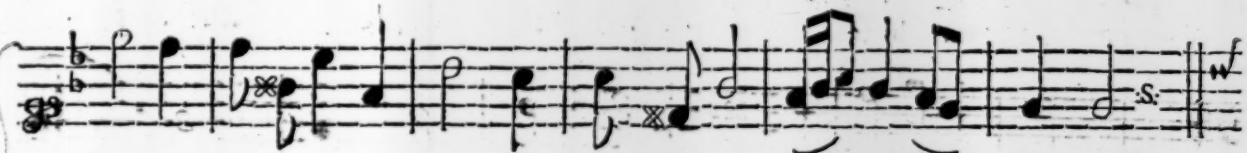
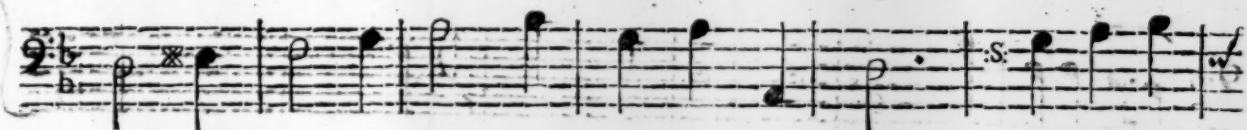
—ceive me. Yet I will, I will, yet I will, I will be—lieve ye. Ah! I







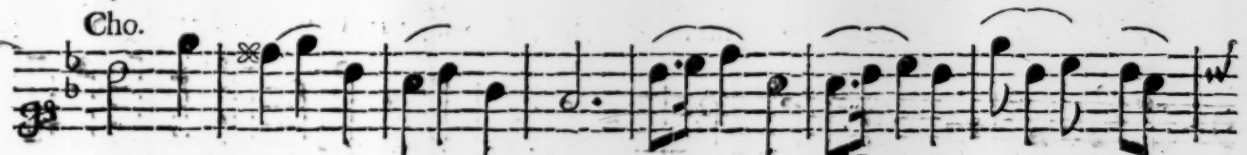
die, Ah! I die, if you de—ceive me! Yet I will, I



will, Yet, yet I will, I will, Yet, yet I will, I will be—leave ye.

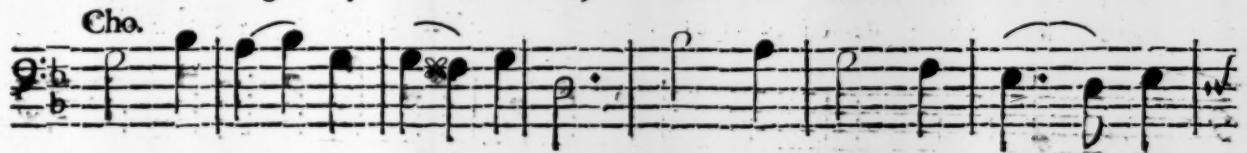


Cho.



Oh! how glad—ly we be—leave, when the Heart is too too

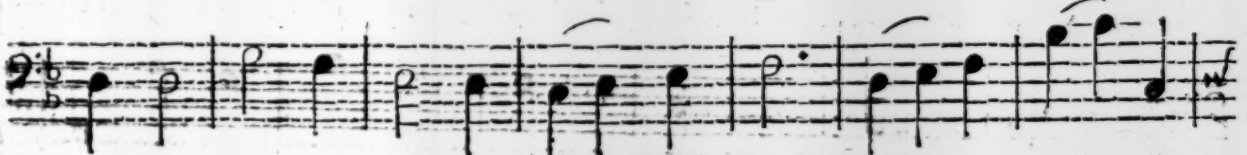
Cho.



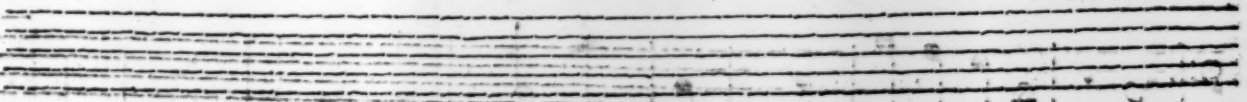
Oh! how glad—ly we be—leave, when the Heart is too too

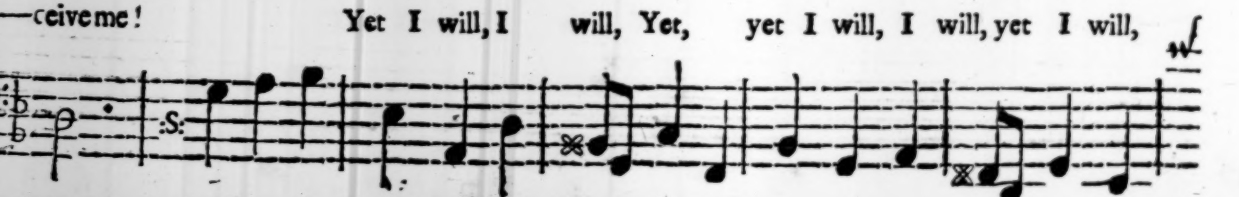
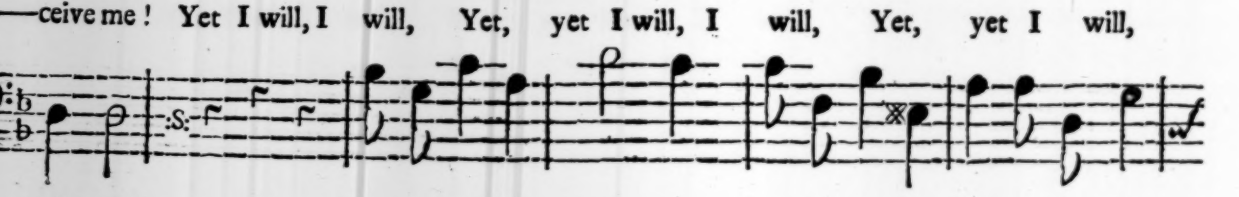
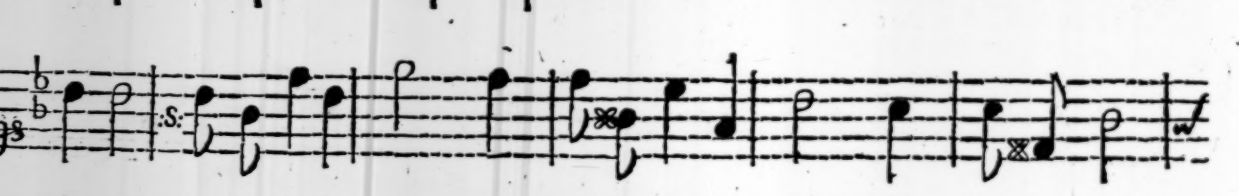
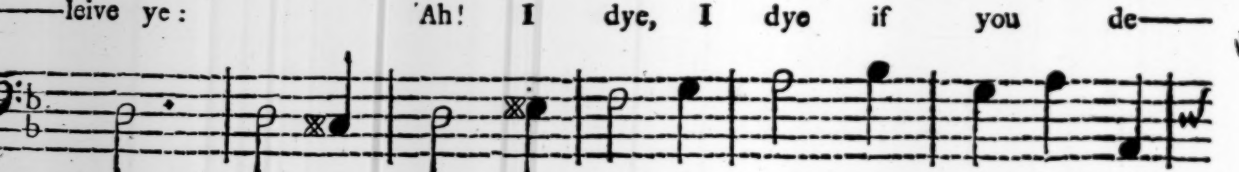
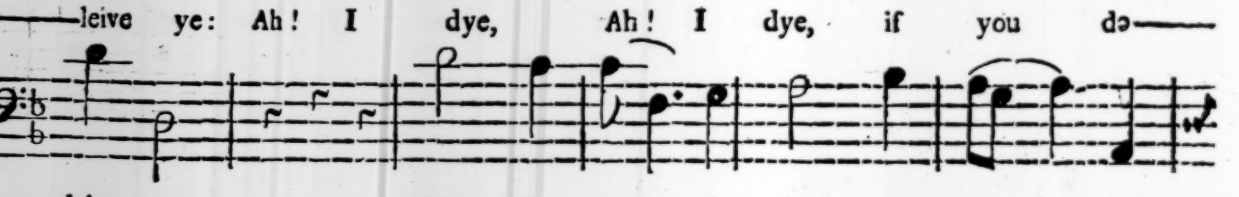
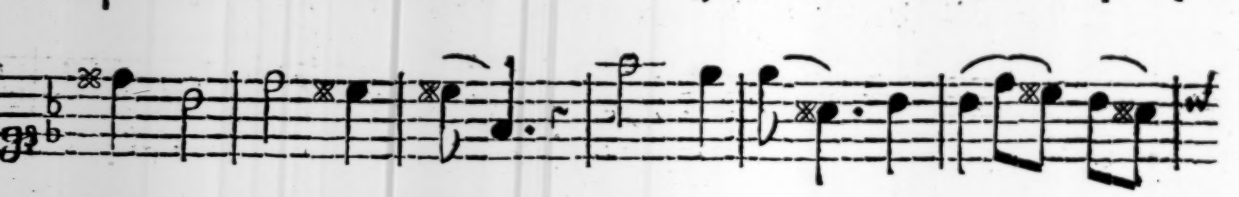
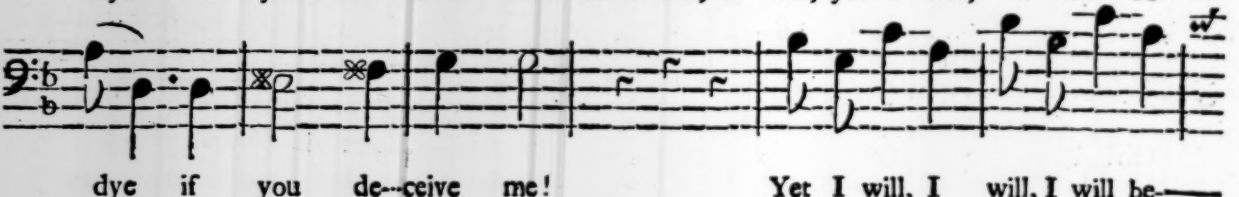
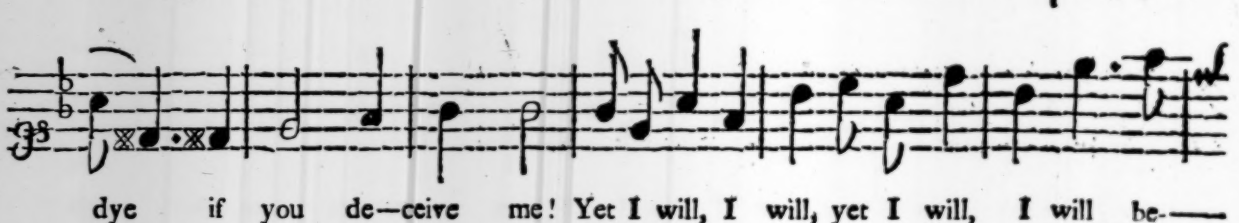
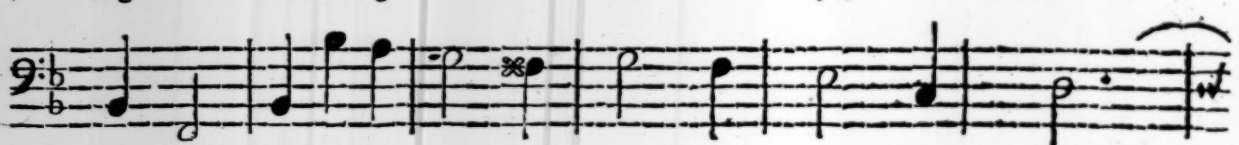
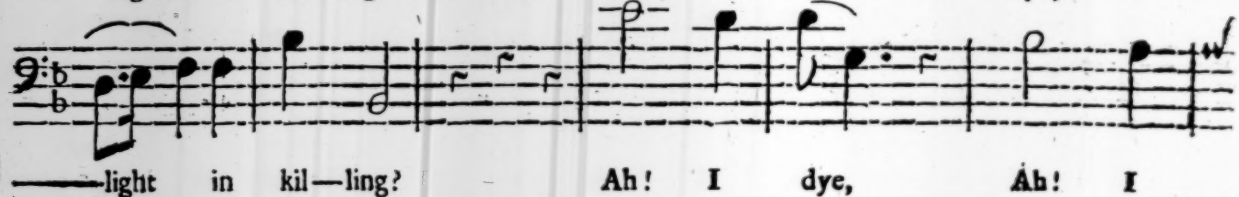
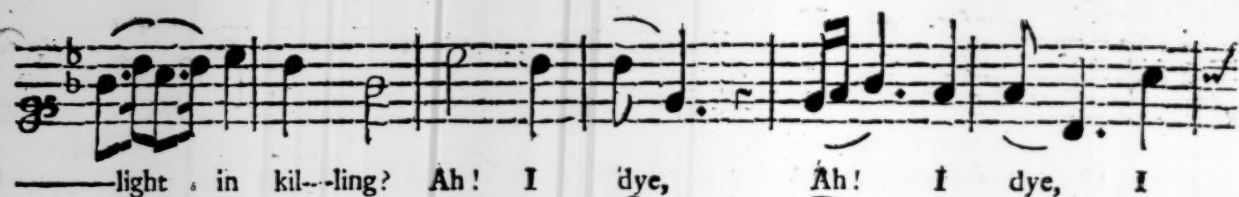


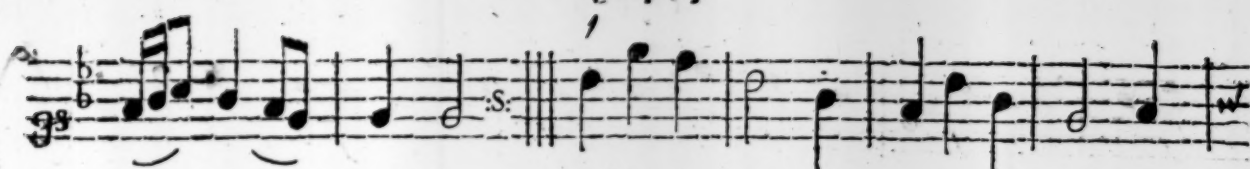
willing: Can that Look, that Face de—ceive? Can he take de—



willing: Can that Look, that Face de—ceive? Can he take de—

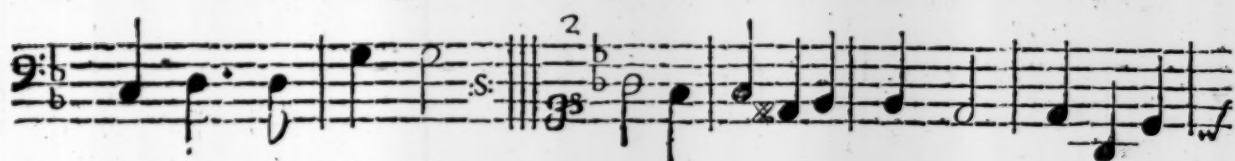




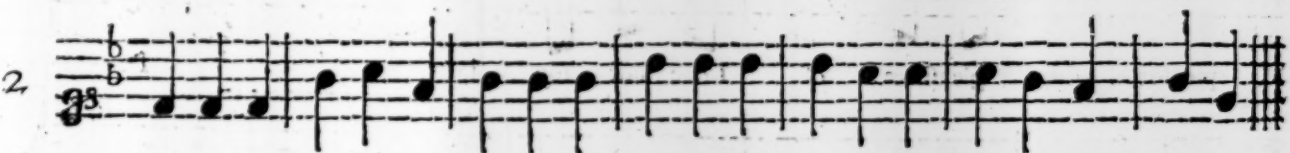
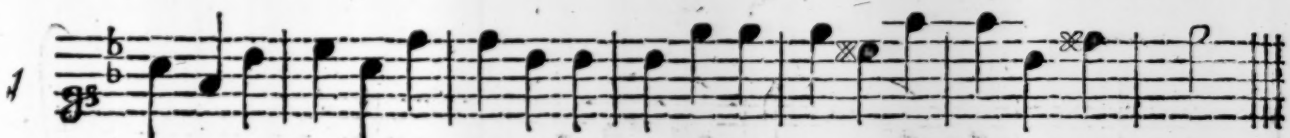
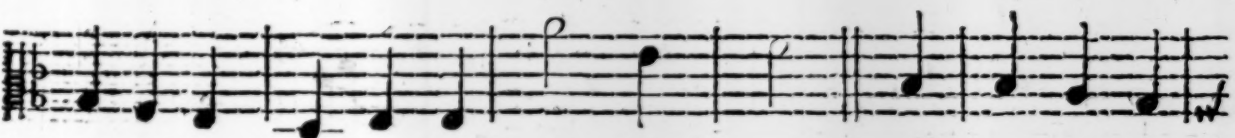
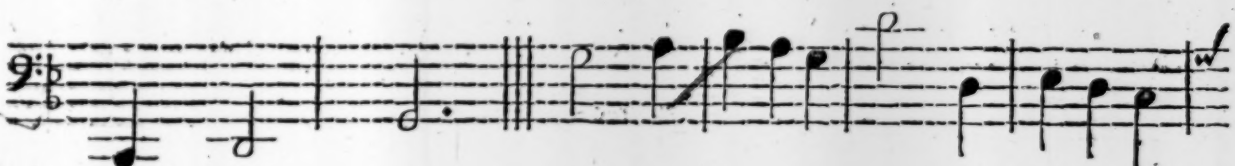


I will be—leave ye.

Dance.



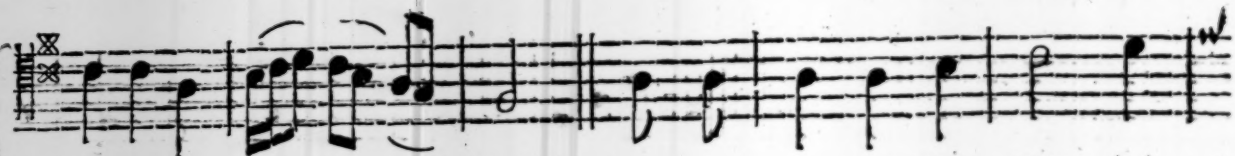
I will be—leave ye.







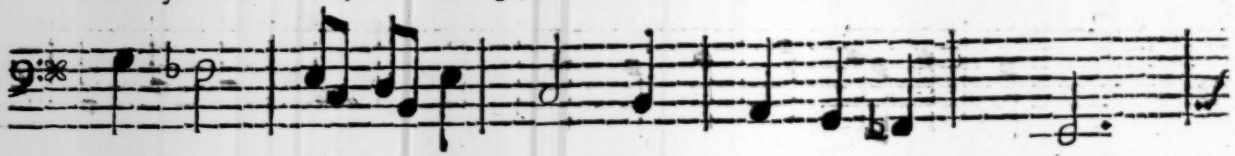
All our Dayes and our Nights, shall be spent in de—lights, 'tis a tribute, a



tribute that's due to the Young; Let the ug—ly and old, the



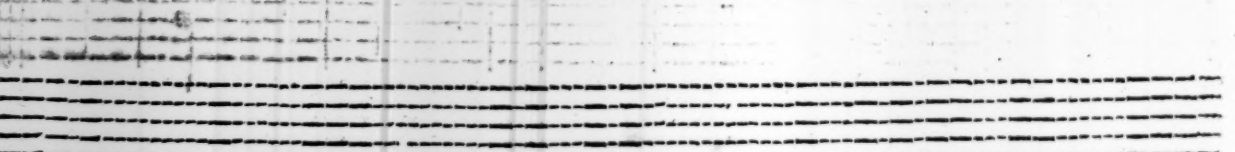
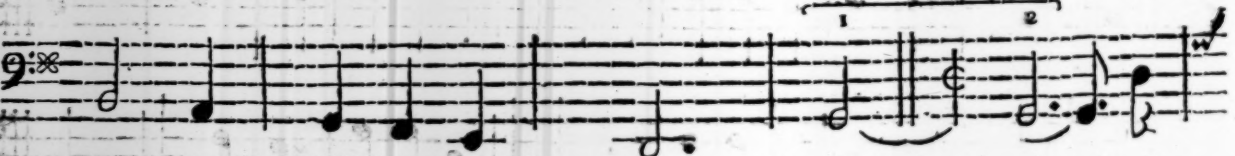
sick—ly and cold, think the pleasures, the pleasures of Love last too



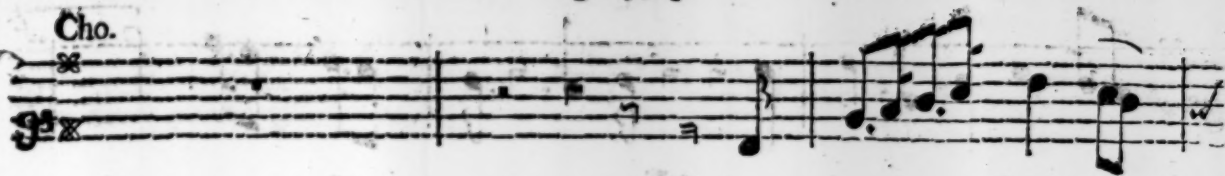
long: Let the ug—ly and old, the sick—ly and cold, think the



pleasures, the pleasures of Love last too long. Be—



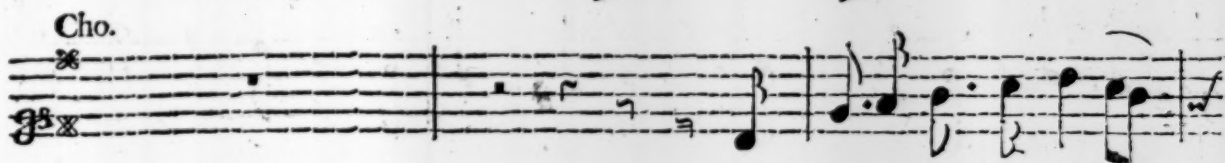
Cho.



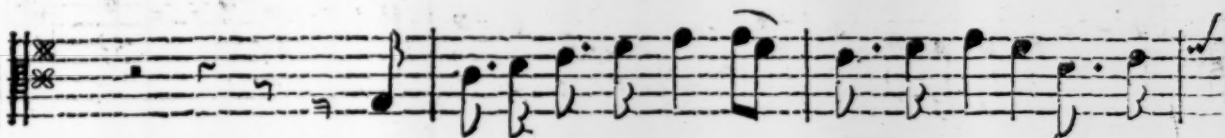
Cho.



Cho.

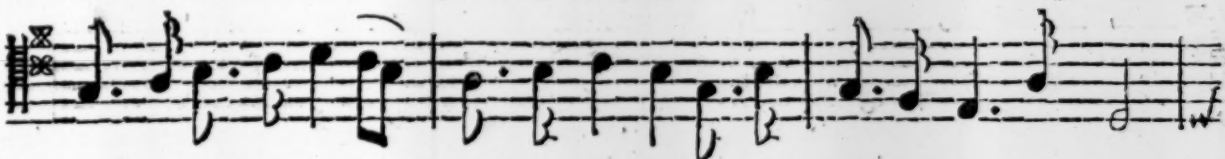


be gone, be gone, be gone im—

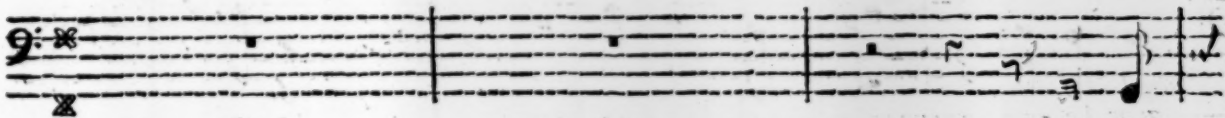


Cho.

be gone, be gone, be gone im—por—tu-nate reason, be—

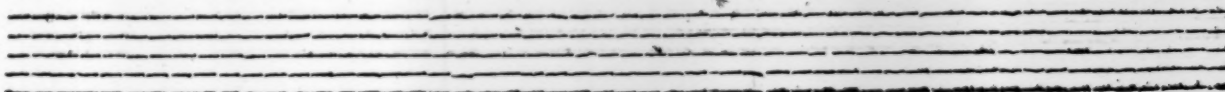
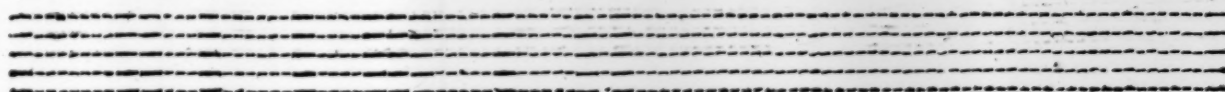
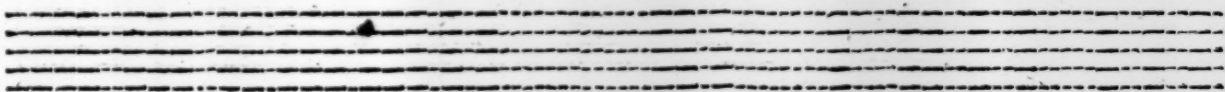
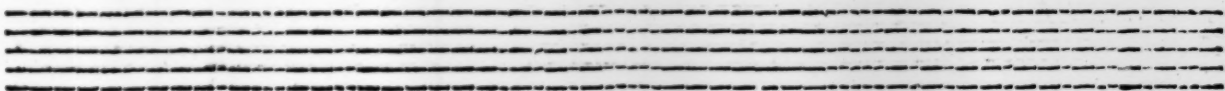
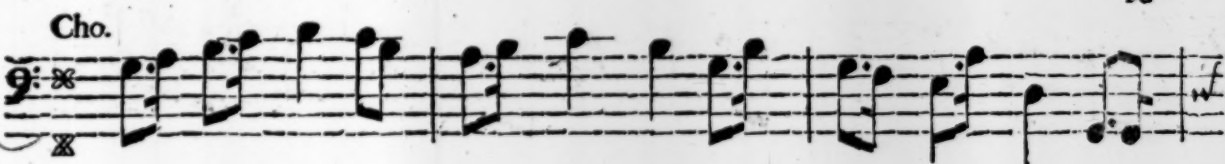


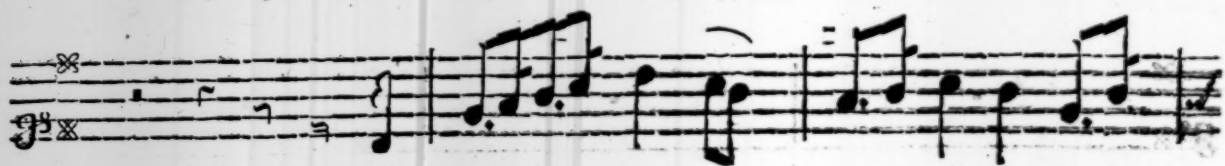
gone, be gone, be gone im—por—tu-nate reason, be gone, be gone, be gone,



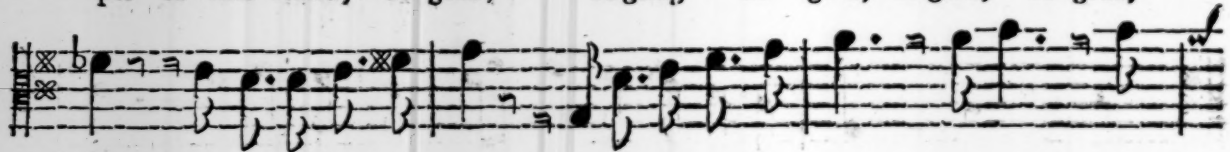
be

Cho.





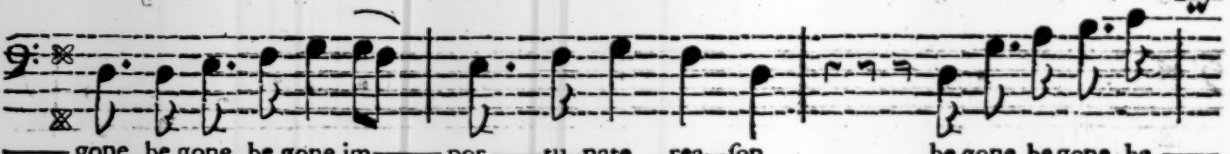
—por—tu—nate rea—son, be gone; be gone, be gone, be gone, be gone,



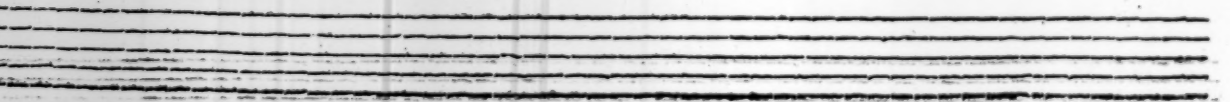
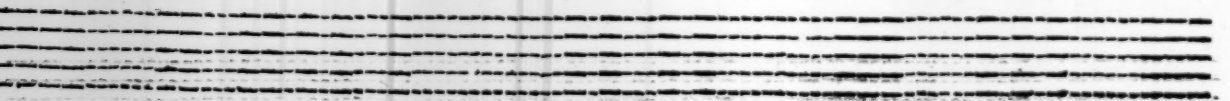
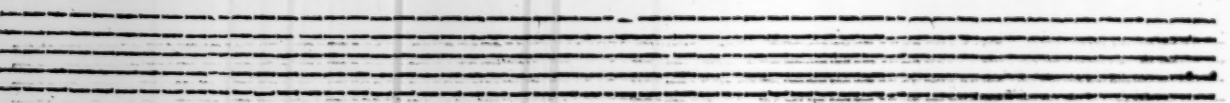
gone; be gone, be gone, be gone, be gone, be gone, be gone, be gone, be—



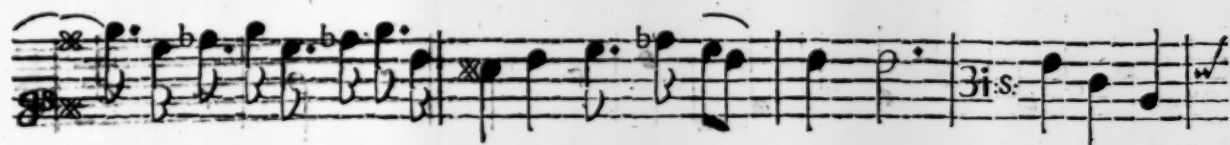
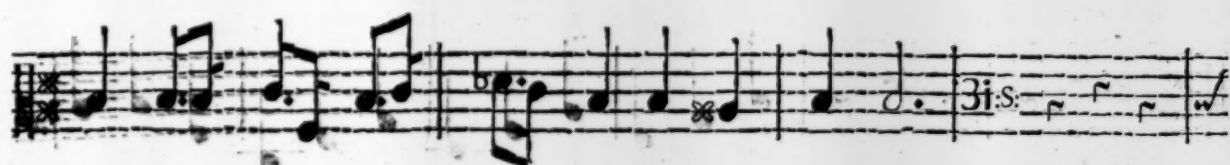
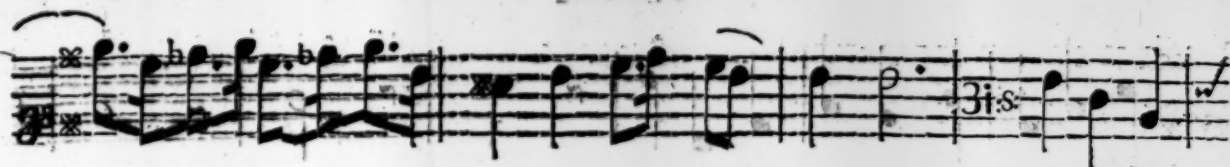
be gone, be gone, be gone im—por—tu—nate rea—son,



—gone, be gone, be gone im—por—tu—nate rea—son, be gone, be gone, be—



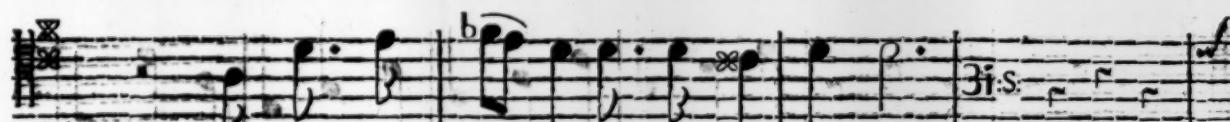




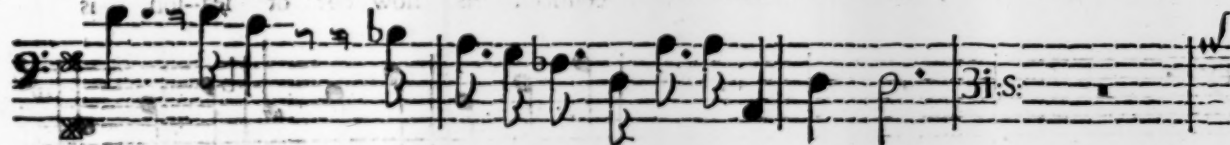
— gone, be gone, be gone, be gone im—por—tu—nate rea—son, wisdom and



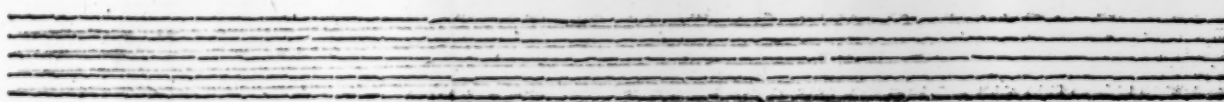
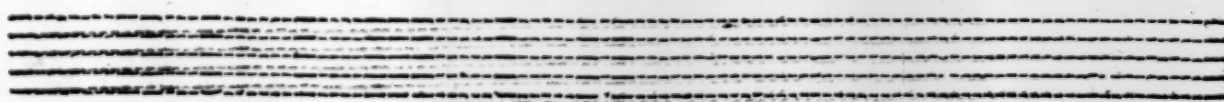
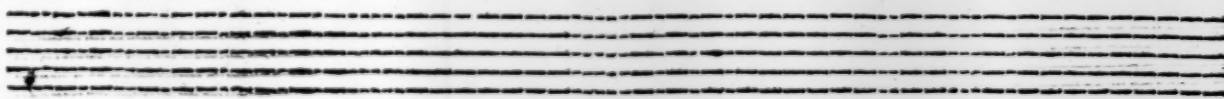
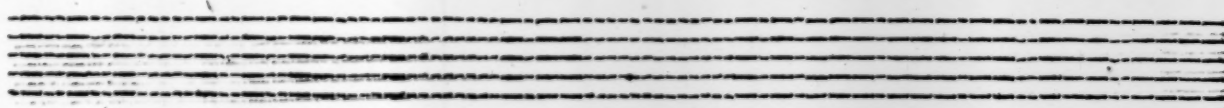
— gone im—por—tu—nate rea—son, im—por—tunate rea—son,



be gone, be—gone im—por—tu—nate rea—son,



— gone, be gone, be gone, be gone im—por—tu—nate rea—son,





council is now out of sea-son; now, now, now, now,



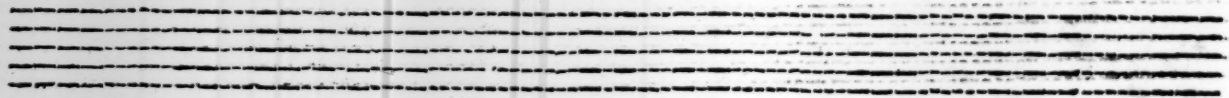
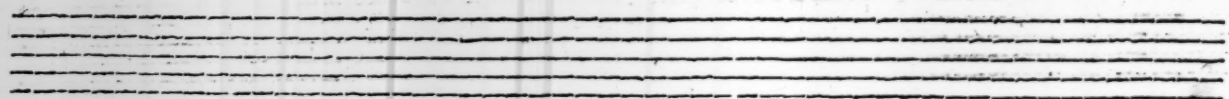
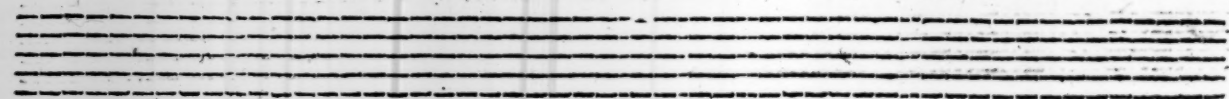
wisdom and counsell is now out of sea-son; now, now, now,

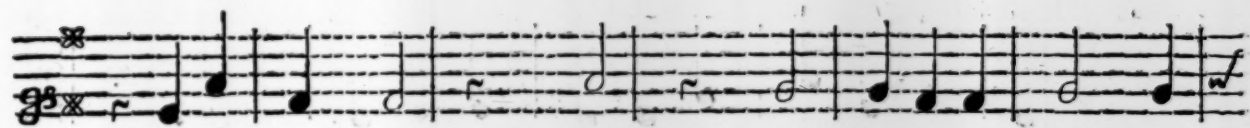


wisdom and counsell is now out of sea-son, is



wisdom and counsell is now out, is

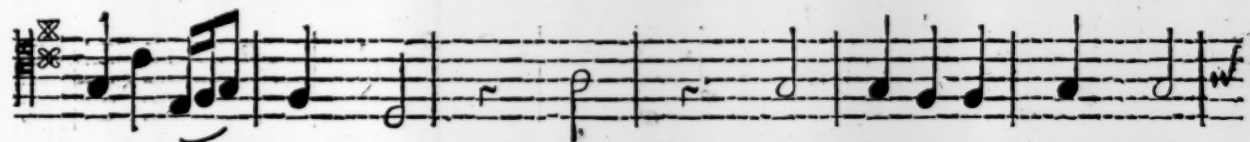




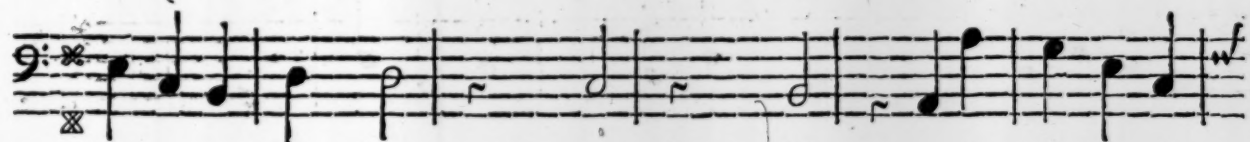
now out of sea—son; wisdom and council is now out of season, now



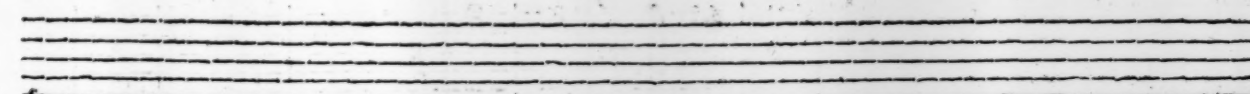
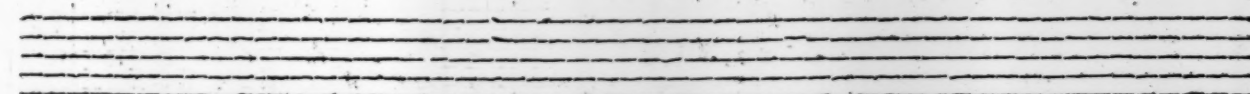
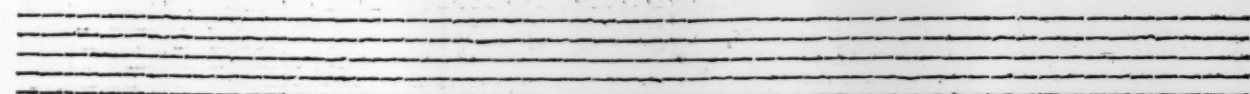
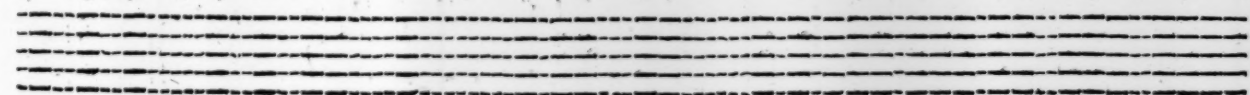
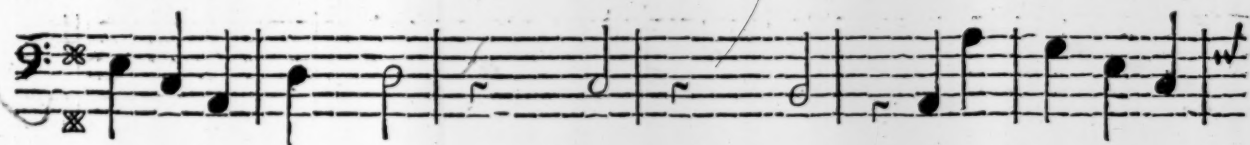
now out, wisdom and council is now out, is now out of season; now,



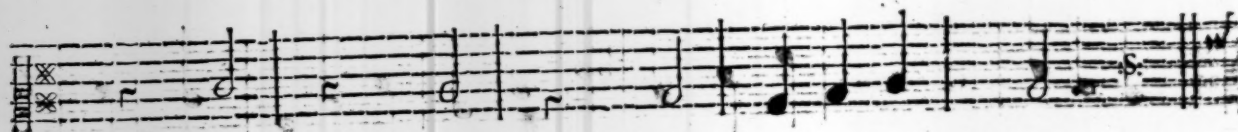
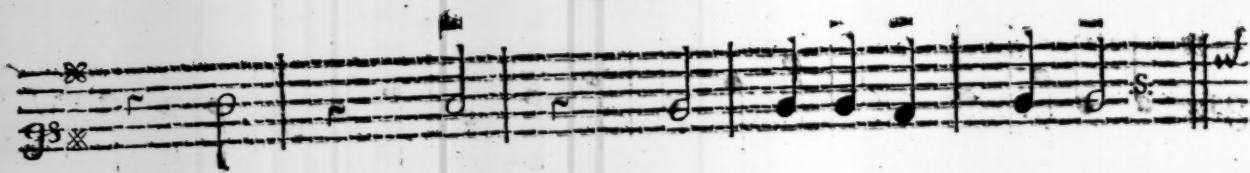
now out of sea—son, now, now, now out of sea—son;



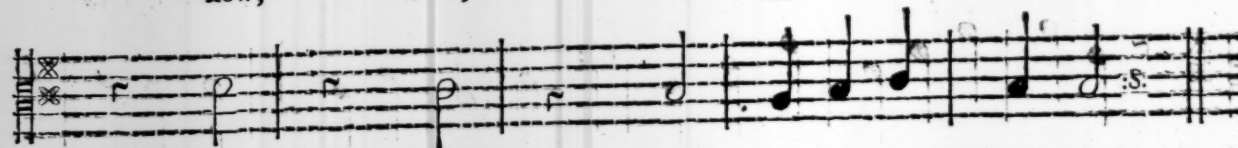
now out of sea—son; now, now, now out, wisdom and







now, now, now, now out of sea-son.



now, now, now, now out of sea-son.



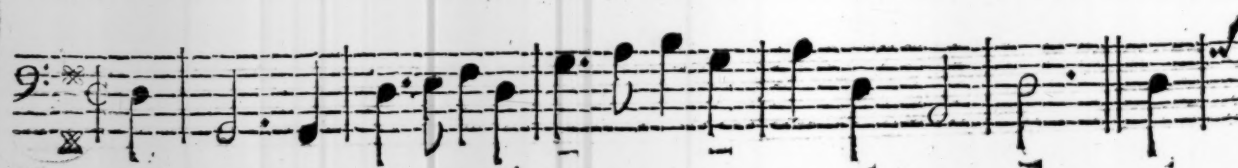
wisdom and counsel is now out, is now out of sea-son.



counsel is now out of sea-son, is now out of sea-son.



Dance.



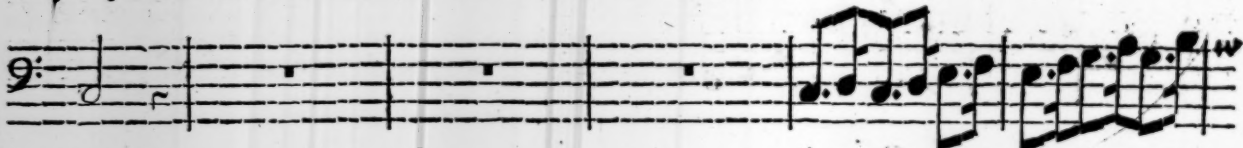
This is a handwritten musical score on aged paper, numbered [155] at the top. The score consists of 12 staves of music. The first 10 staves are grouped by a large bracket on the left. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp and one flat), and complex rhythmic patterns with many beamed notes. There are several 'X' marks above some notes, possibly indicating fingerings or specific performance instructions. The 11th and 12th staves are separated from the previous group and feature the lyrics 'Tryumph Vic-tor-ious' written below the notes. The handwriting is in dark ink, and the paper shows signs of age and wear.



Tryumph Vic—to—rious Love,



Tryumph Vic—to—rious Love,



Love,

Tri—



Tri—

umph o're the U—niverſe;



Tri—

umph o're the U—niverſe;

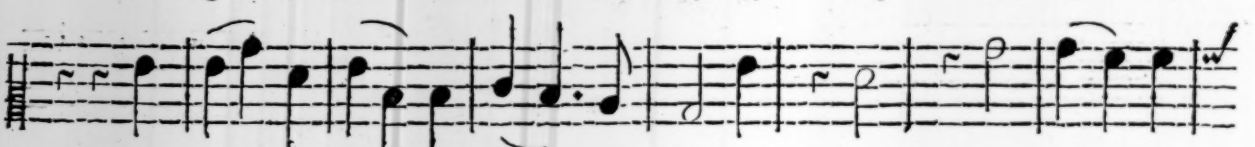


umph o're the U—niverſe;

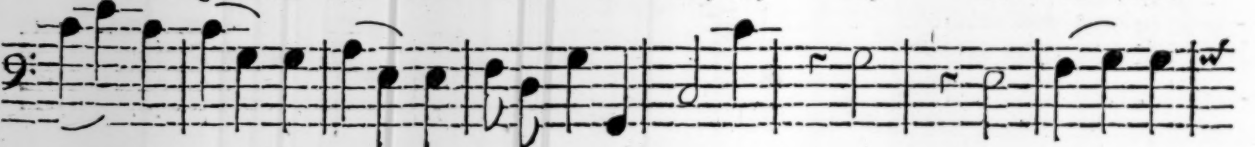
the



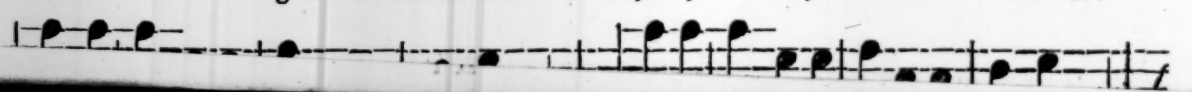
the great-eſt He—ro's bow to thee, all, all, all na—ture



the great-eſt He—ro's bow to thee, all, all, all na—ture



great-eſt He—ro's great-eſt Hero's bow to thee, all, all, all na—ture







owns thy De-i-ty: all na-ture owns thy De-i-ty. Tri



owns thy De-i-ty: all nature owns thy De-i-ty. Tri



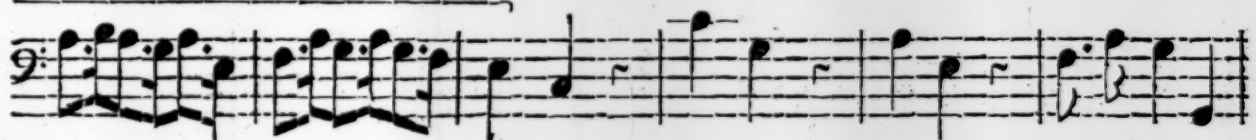
owns thy De-i-ty: all nature owns thy De-i-ty. Tri



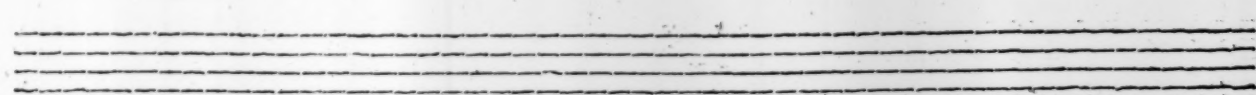
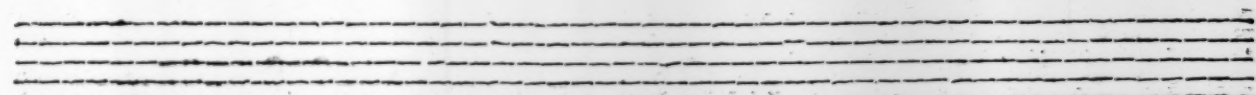
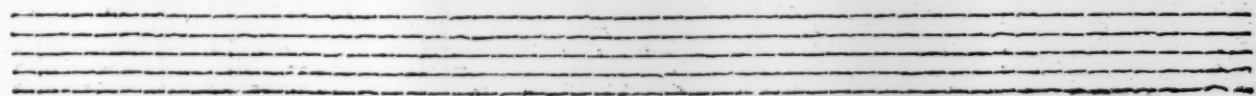
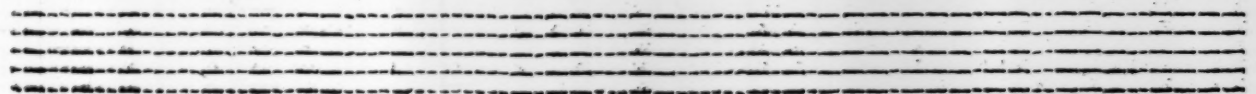
umphant Vic-torious Love, Triumph, triumph, Triumph o're the U-ni-



umphant Vic-torious Love, Triumph, triumph, Triumph o're the U-ni-

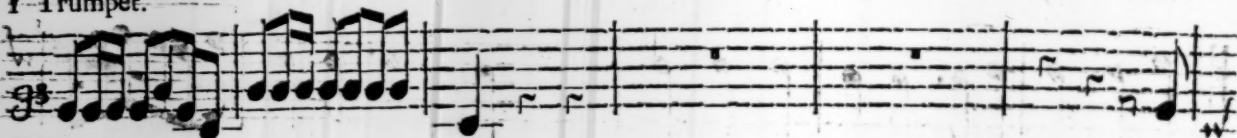


umphant Vic-torious Love, Triumph, triumph, Triumph o're the U-ni-





1 Trumpet.



2 Trumpet.



1 Hautboy.



2 Hautboy.



Tenor Hautboy.



1 Violin.



2 Violin.



Tenor Violin.



—verse.



—verse.



—verse.



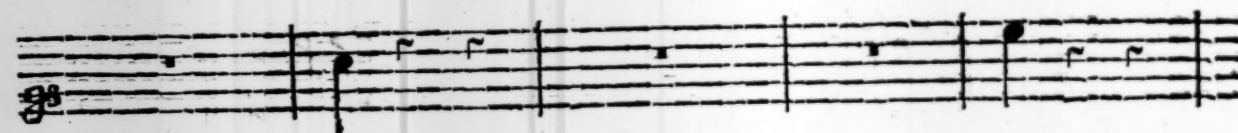
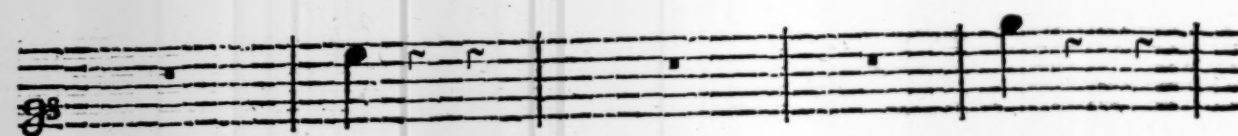
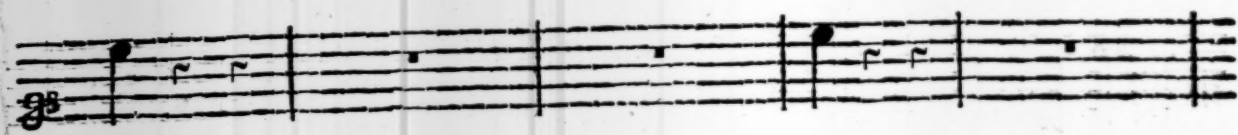
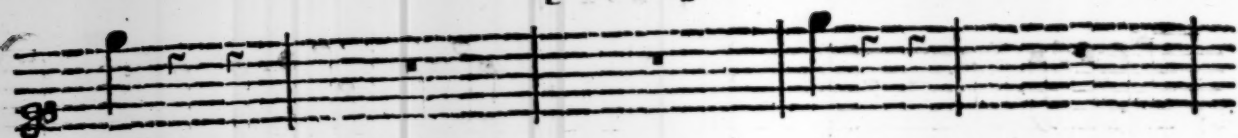
A handwritten musical score on page 159, featuring 12 staves of music. The notation is in 3/8 time, indicated by the '3' over the '8' in the first staff. The music is written in a single system, with each staff containing a measure of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves continue the melodic and harmonic development of the piece. The handwriting is clear and legible, typical of a composer's manuscript. The page is numbered [159] at the top center.



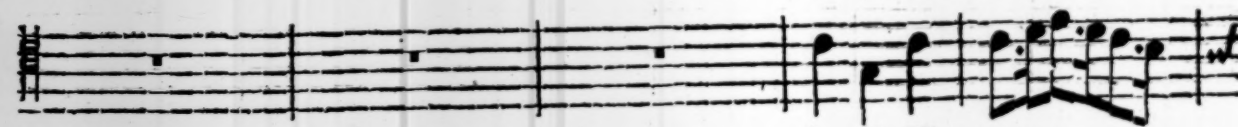


Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and clefs. The first five staves are in treble clef, and the last two are in bass clef. The music appears to be a single melodic line with some accompaniment.

Triumph Vic-



triumph Vic - - to



triumph Vic - - to



to

rious

Love,





rious love, triumph, triumph, triumph, ore the U-ni-verse.

rious love, triumph, triumph, triumph o're the U-ni-verse.

triumph, triumph, triumph o're the U-ni-verse.

Thou hast tam'd, hast tam'd all --- migh --- ty Jove; hast tam'd all-

Thou hast tam'd, hast tam'd all --- migh --- ty Jove; hast tam'd, hast

thou hast tam'd, hast

migh --- ty Jove: thou hast tam'd, hast tam'd all-migh-ty

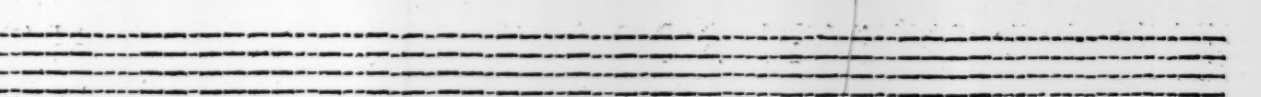
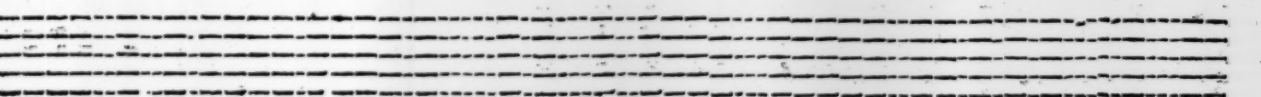
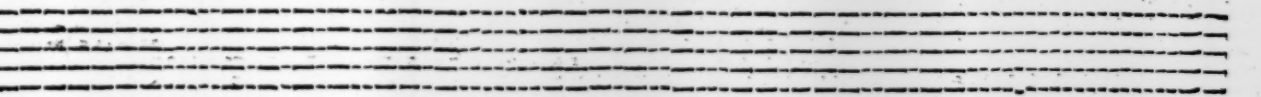
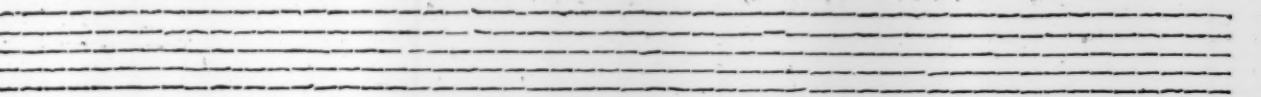
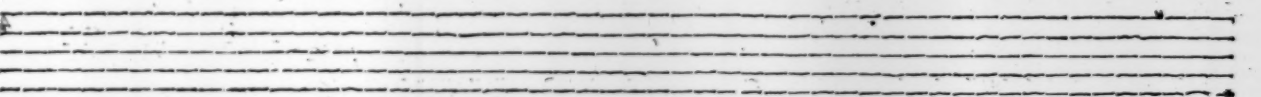
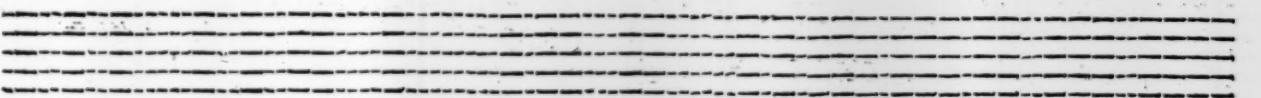
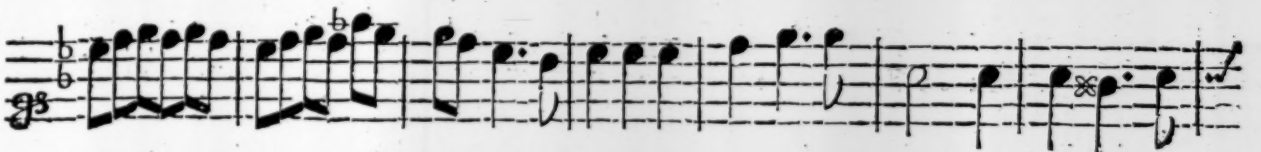
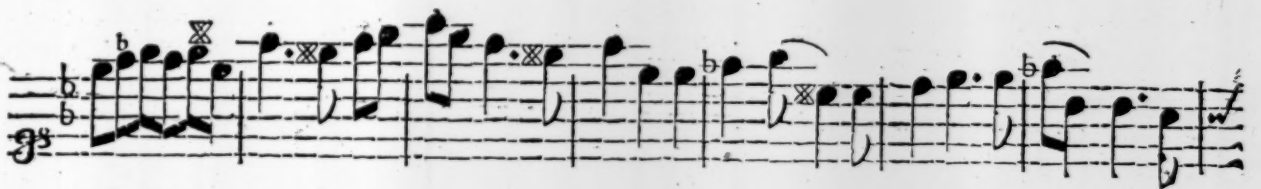
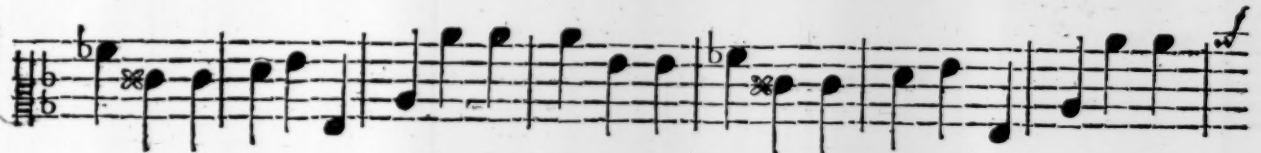
tam'd all --- migh --- ty Jove: thou hast tam'd, hast tam'd all --- migh --- ty

tam'd all --- migh --- ty Jove.

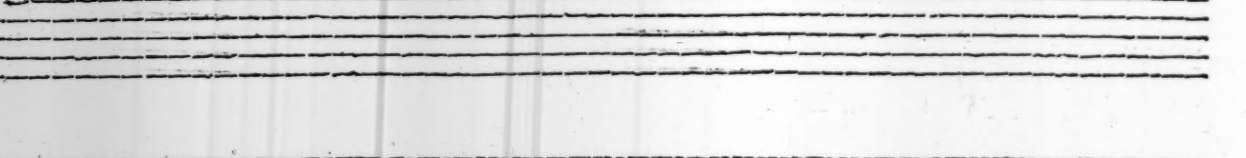
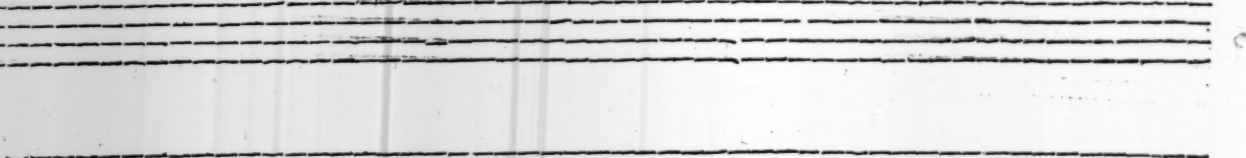
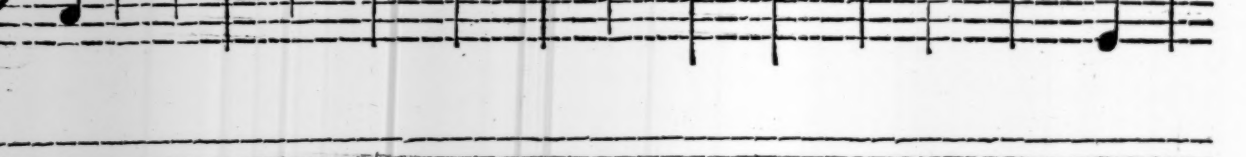
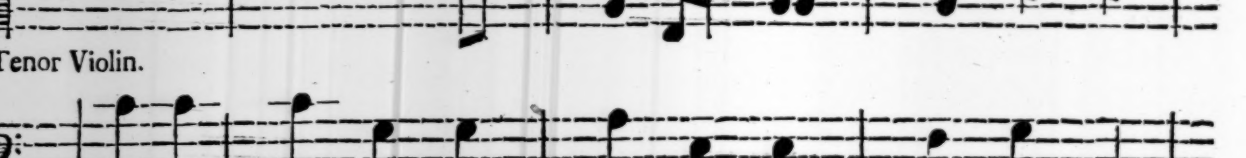
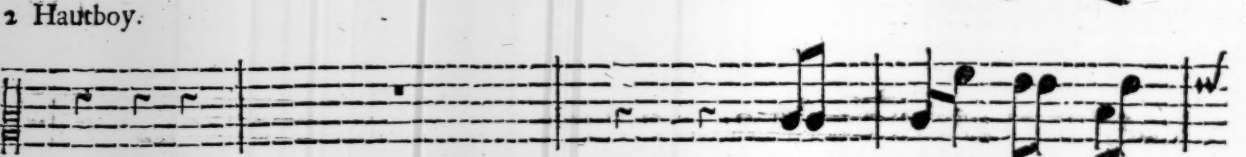
Jove thou hast tam'd, hast tam'd all-migh-ty Jove.

Jove; thou hast tam'd, hast tam'd all --- migh --- ty Jove.

thou hast tam'd, hast tam'd all --- migh --- ty Jove.

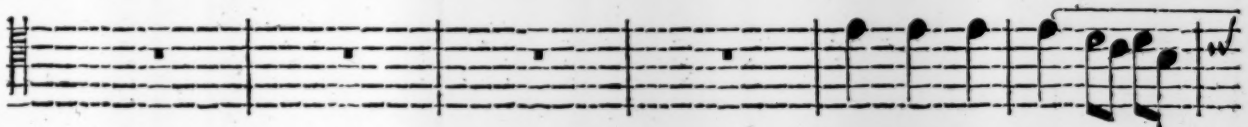








Tryumph Vic — to —

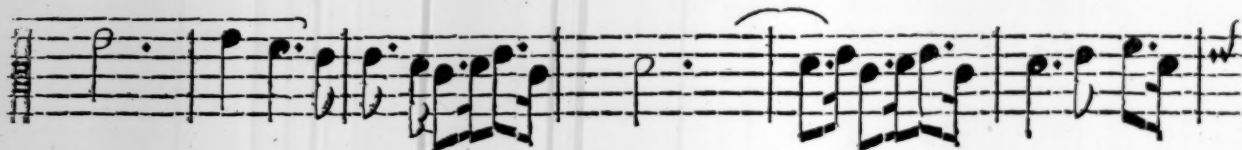
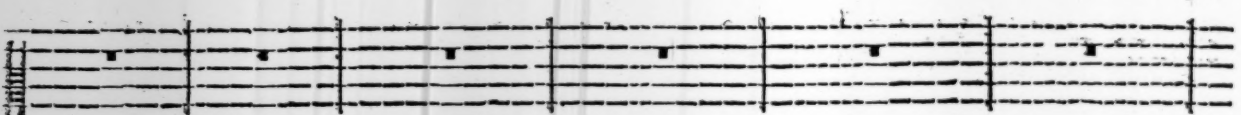
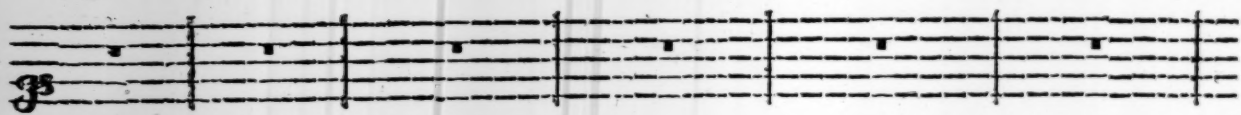
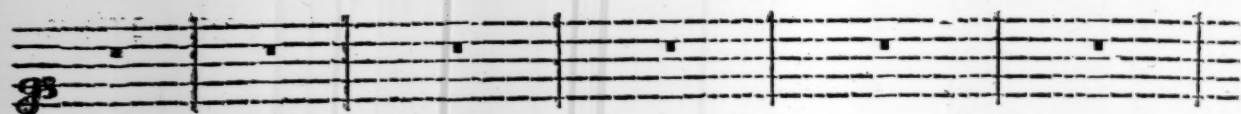
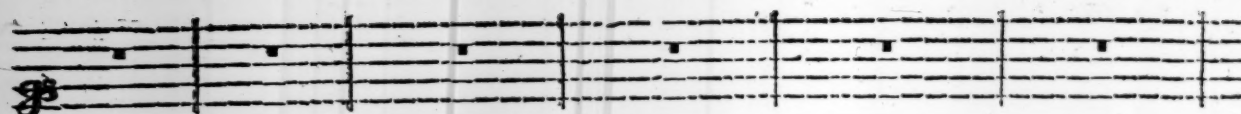


Tryumph Vic — to —



Tryumph Vic — to —





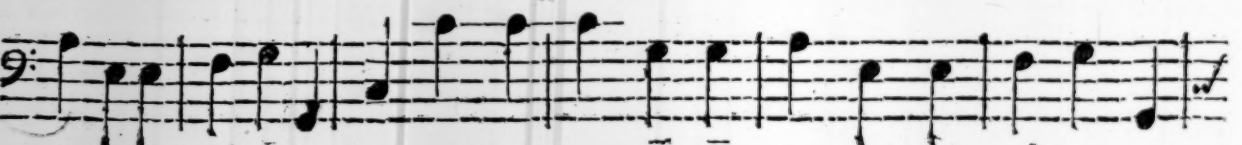
rious Love, Vic-to



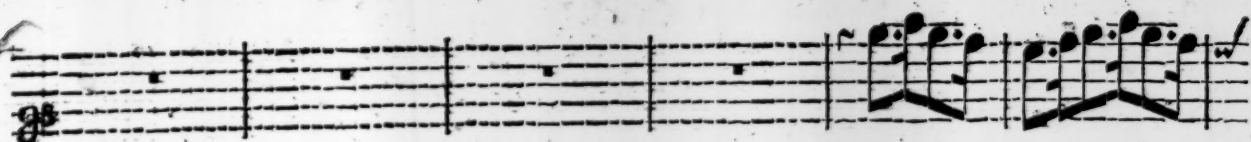
rious Love, Vic-to



rious Love, Vic-to



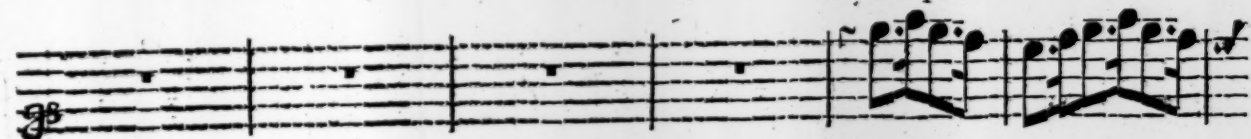




1 Trumpet.



2 Trumpet.



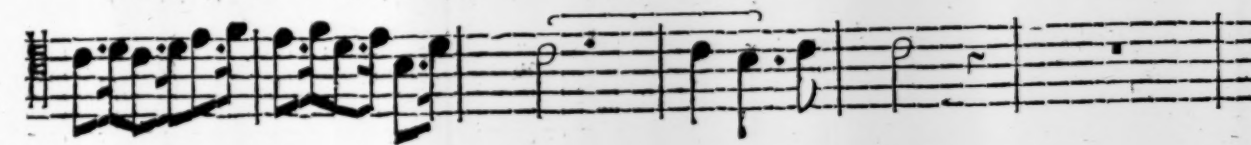
1 Hautboy.



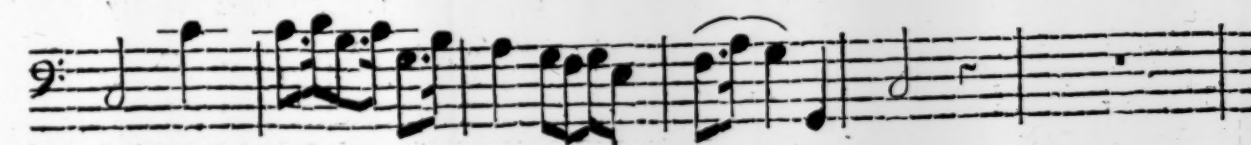
2 Hautboy.



rious Love.



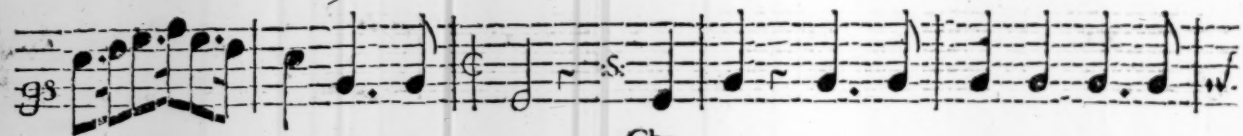
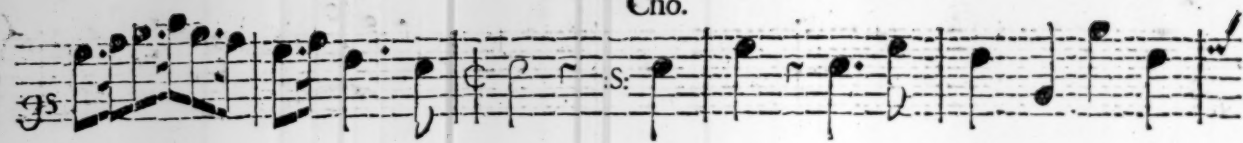
rious Love.



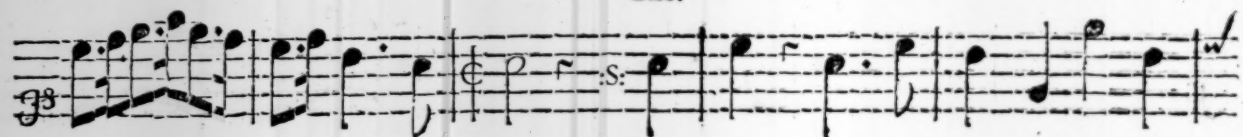
Love, Vic—to—rious Love.



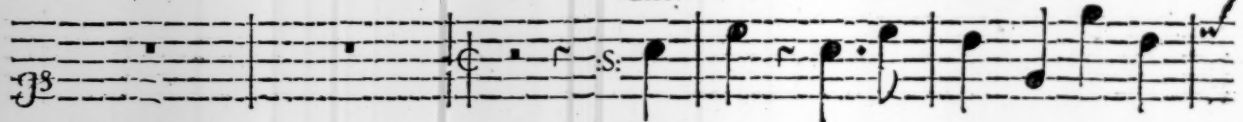
Cho.



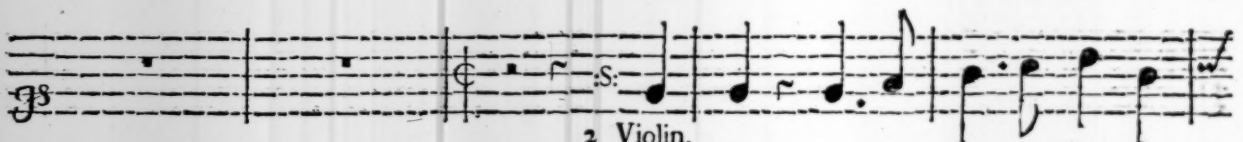
Cho.



Cho.

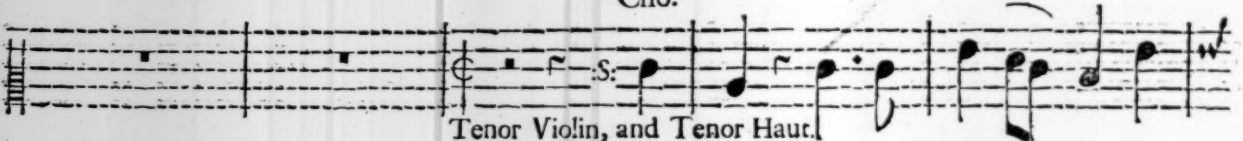


1 Violin.



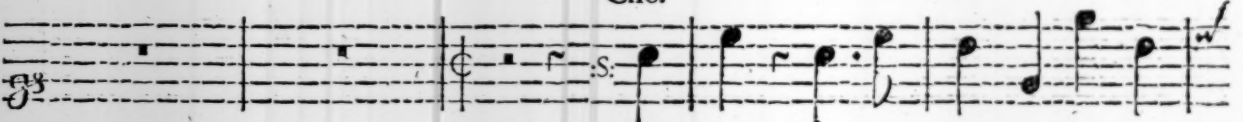
2 Violin.

Cho.



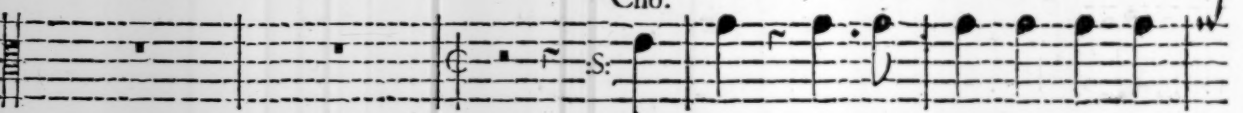
Tenor Violin, and Tenor Haut.

Cho.



Then all, all re-hearse in lof-ty

Cho.

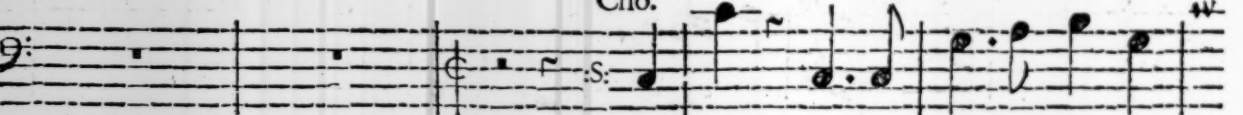


Then all, all re--hearse in lof-ty



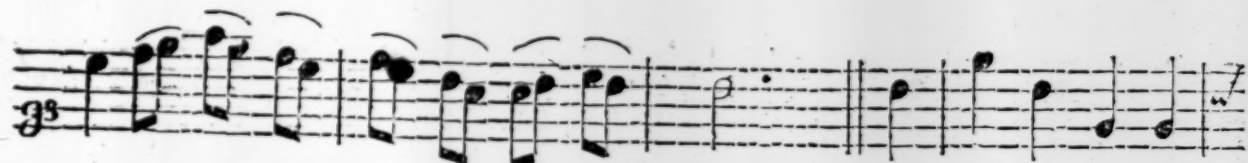
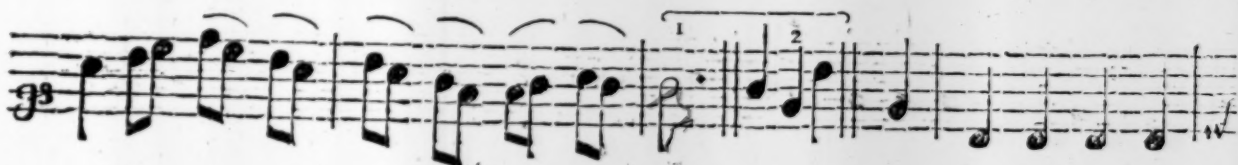
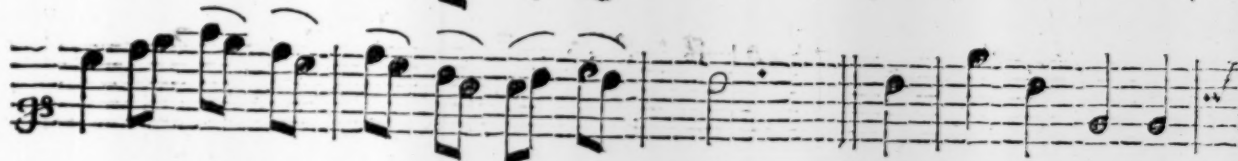
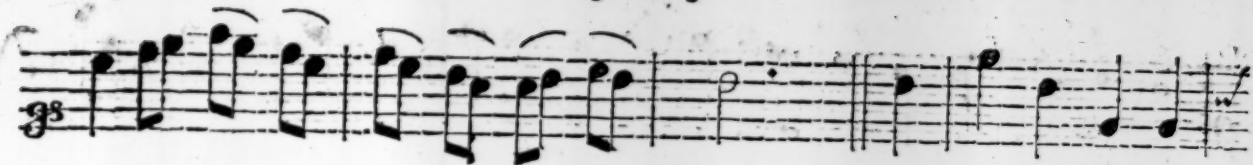
Then all, all re-hearse in lof-ty

Cho.

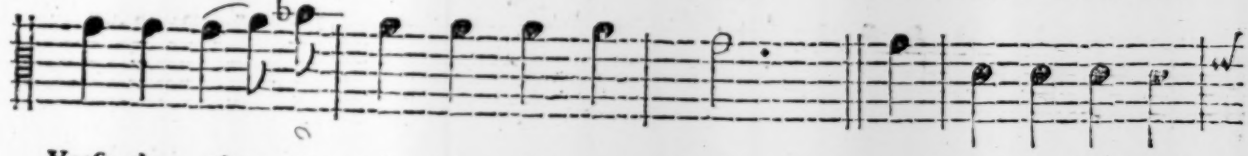


Then all, all re-hearse in lof-ty





Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his



Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his



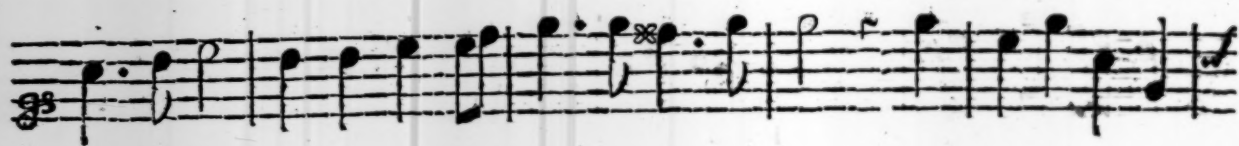
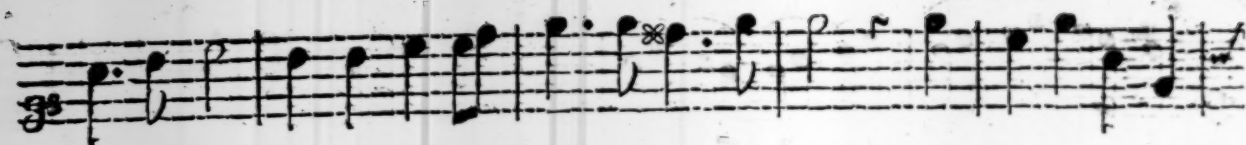
Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his



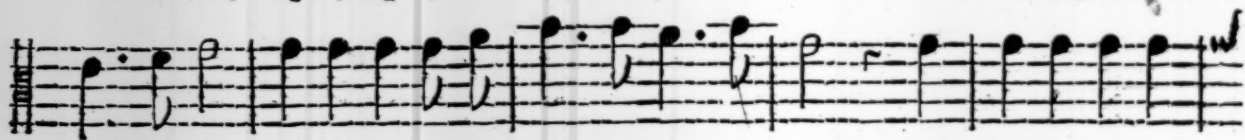
Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his



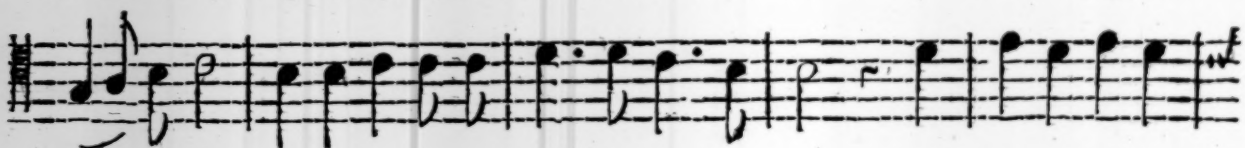




Fame resound; sing it, sing it, the U—niverse a—round; From Pole, to pole, his



Fame resound; sing it, sing it, the U—niverse a—round: From Pole, to Pole, his

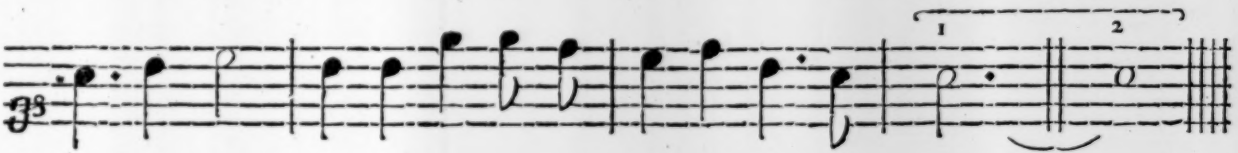
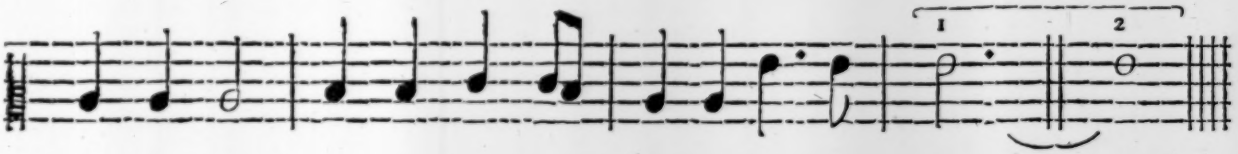
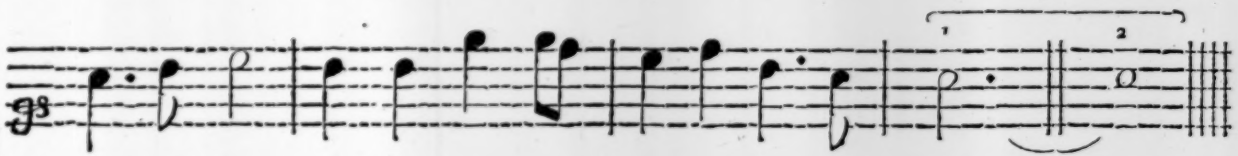
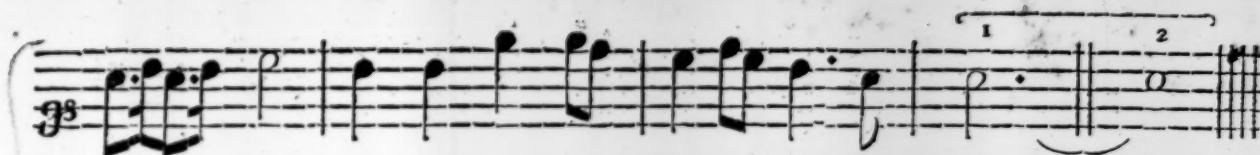


Fame resound; sing it, sing it, the U—niverse a—round: From Pole, to Pole, his

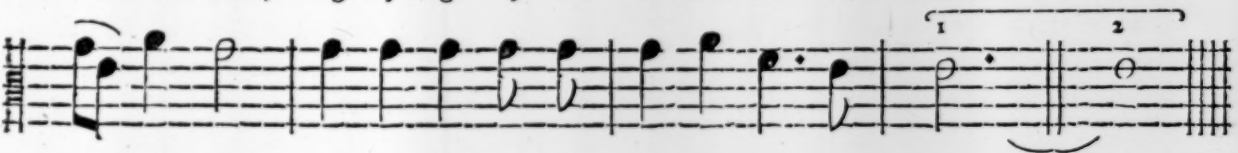


Fame resound; sing it, sing it, the U—niverse a—round: From Pole, to Pole, his

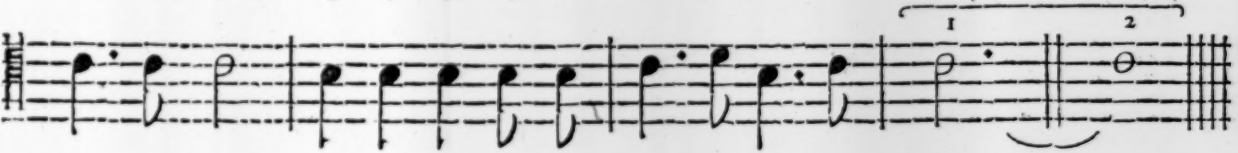




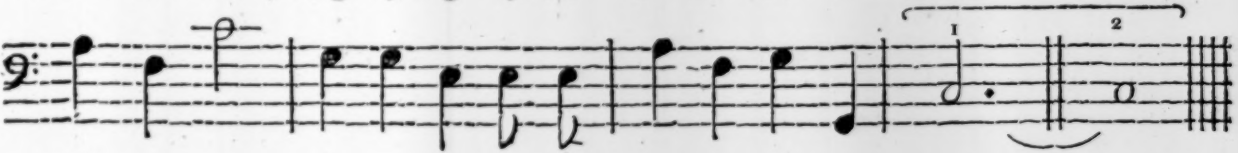
Fame re—sound; sing it, sing it, the U—ni—verse a—round.



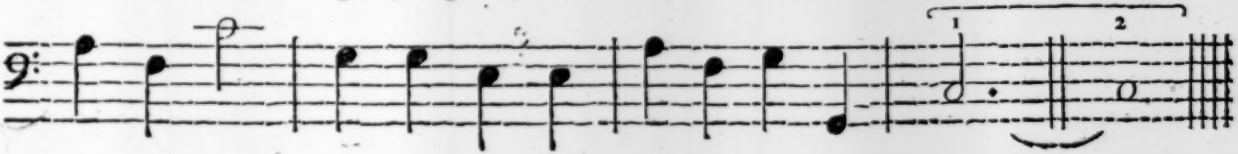
Fame re—sound; sing it, sing it, the U—ni—verse a—round.



Fame re—sound; sing it, sing it, the U—ni—verse a—round.



Fame re—sound; sing it, sing it, the U—ni—verse a—round.



F I N I S.

Handwritten musical notation on a five-line staff, including a treble clef and several notes.

Handwritten musical notation on a five-line staff, including a treble clef and several notes.

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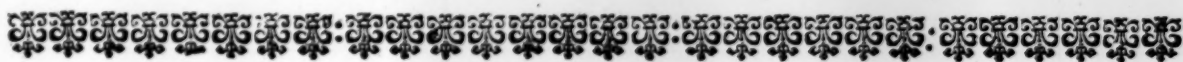
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